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REPORT ON THE ANTIQUITIES

IN THE

DISTRICT OF LALITPUR

N.-W. PROVINCES, INDIA.

34822

By

POORNO CHANDER MUKHERJI

1972

PRITHIVI PRAKASHAN

VARANASI - 5 (INDIA)

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ग्रन्थ-कार्ड

श्री गणेश वर्णी दि० जैन (शोध) संस्थान

ग्रन्थागार

नरिया, वाराणसी-५

ग्रन्थ नाम REPORT ON THE ANTIQUITIES IN THE DISTRICT OF LALITPUR.

लेखक ~~N W~~ POORNO CHANDER MUKHERJI.

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REPORT

ON THE

ANTIQUITIES IN THE DISTRICT OF LALITPUR,

N.-W. PROVINCES, INDIA

By

Poorno Chander Mukherji

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Illustrated by 13 Diagrams and 98 Plates.

Volume I. Text and Diagrams.

Volume II. Plates.

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1972

PRITHIVI PRAKASHAN

VARANASI-5 (India)

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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PREFACE.

Babu Poorno Chander Mukerji was employed under the Public Works Department of the Government of the North-Western Provinces and Oudh during portions of the years 1887 and 1888, in making a survey of the ancient buildings and other antiquities in the Lalitpur Sub-Division of the Jhansi District. His report is printed, as it is considered that the information collected and drawings prepared should be made available for distribution to officials and others interested. It is to be understood that the opinions advanced are those of the author, and that the work was not undertaken in connection with the Archæological Survey of India.

C. W. ODLING,
Secretary to Government, N.-W. Provinces and Oudh, P. W. D.

31*st May*, 1899.

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CHAPTER I.

HISTORY.

The history of the District of Lalitpur, as deducible from local antiquities and inscriptions, embraces a respectable period of time. The pre-historic stone implements, both rough hewn and smooth, that I have come across, prove that man existed in the wilds of the *Vindhia* in periods which the geologists call Paleolithic and Neolithic; and the primitive sculpturings on the rock, as those near the Chandi temple beyond Dowlatpur, show the commencement of artistic development among the aborigines. And the tradition, that the five Pándavas in their exile sojourned in a valley near Madanpur, amidst forests, which still exist far and wide in the land, lends an evidence that this region was not yet much advanced either in arts or population. Chanderi (Chandravati=Sandravatis of the Greeks) is said to have been the capital of Vakradanta, the father of Sishupala, who was killed by Krishna, about 3101 B.C.

The aborigines were evidently the *Saharias* (Savaras) and latterly Gonds, both of whose descendants still exist, few and far between, in the forest villages of the hills that occupy the southern part of the district. The Savaras are mentioned in the *Vedas;* and *Mahábhárata*, in recording their defeat by the Pándavas, describes them as the "terrible Savaras." Nagna-Savaras and Parna-Savaras are particularized as savages, who are leaf-clad, even in such a late period as that of Varáha-Mihira, who mentions the *Savari* language. Both Ptolemy and Pliny notice them as Swari and Sabarai, who fed upon leaves. That they never made any progress in civilized modes of living, is evident from their present condition: they are lean and dark in colour, and very poorly clothed, living upon scanty meals, which they glean from cultivation or the cutting of forest trees, among which they always move, and like the *Chamars*, occupy almost the lowest position in the scale of village community.

The Gonds are traditionally believed to have come after the Saharias, whom they once defeated in a fight, and must have driven from their quiet enjoyment of the field and forest. To the Gonds are ascribed several small temples of hard granite, which exhibit but very poor workmanship; and such terms as *Gondbábá* and *Gondwáni*, which I heard from north-east of Talbehet to south of Madanpur, show the extent of their rustic glory, when they had their days. The remnant of this once extensive race, which bequeathed a name (Gondwána) to the greatest portion of the Central Provinces, is found in a very few villages, which are hidden in forest-clad valleys of the south-eastern hills of Lalitpur; and a *Lumberdar* (headman) of Bangaon, a middle-sized respectable fellow, very dark in colour, having holy thread on his shoulders, prides himself on being the descendant of the *Raj-Gonds*, who once dominated over the land. Of them it is said, that they, unlike the Hindu practice, used to yoke cows to their ploughs while cultivating the field. They extended the area of cultivation in the forest region of the district; and are said to have been succeeded by the *Parihars* and *Katis*.

The Chandels succeeded the Gonds, if we are to put faith in local tradition. But the Chandels were undoubtedly preceded by other royal races; as the Guptas and the Devas. The presence of the Guptas is evidenced by both inscriptions and architecture. There are inscriptions of Skandha Gupta and Toramána at Eran, about two marches south of Deogarh. And at Deogarh itself are two rock-cut inscriptions, one at the Naharghâti, and the other at Siddha ki *Guphá* (cave), which are unmistakably of the Gupta period. The date of the cave inscription, of which the word *Samvat* can be traced, is gone. That of the Naharghâti yields a date, Samvat 609; but the name of the reigning king is gone. There is a third and larger inscription, which covers the eight sides of an octagonal column, of which I could take impressions of only three faces; the character is of the latter period of the

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Guptas. And the style and artistic excellence, as in the great Jaina and the *Dasavatára* temples, show undoubted stamp of Gupta rule, of which the capital was probably at Canouj.

After the Guptas, appears the Deva dynasty of Canouj. In an inscription on a Torana (gate) pillar, in front of the great Jaina temple at Deogarh, the name of Bhojadeva is given; and the double date of Samvat 919 and Sáka 784 (A.D. 883) is recorded along with the mention of the erection of the inscribed pillar, which thus pre-supposes the existence of an anterior structure. Bhojadeva is mentioned in several inscriptions at Gwalior, Pabva, Benares, Nagpur, &c.; from the extent of these records we can easily conclude that he was a great king, as also his titles show: "Great hero, king of kings, all-powerful."

The next inscription of historical value is the large slab at Serown, near Jakhowra. It yields no less than eight dates from Samvat 960 to 1025; and five kings with the above titles, and three Mahárájádhirájas. The names of the kings are (1), Mahipála Deva, Samvat 960; (2), Bhojádeva; (3), Mahendra Pála, Samvat 964; (4), Kshitipála; (5), Devapála, Samvat 1025: and those of Mahárájás are (1), Dhurjata, Samvat 964; (2), Vishnubhata, and (3), Nishkalanka, Samvat 1008-1025. The purport of the great inscription of 46 lines appears to be that Náráyana and Vishnu Bhattárakas gave some endowments to a large Jaina temple and monastery, which must have stood here.

How far the influence of the Gwalior Kachwas (A.D. 275 to 1232), and the anterior Nâga dynasty of Narwar (A.D. 1 to 275) extended here, cannot be traced; for no tradition or other evidences have yet been discovered. Before the Chandels ruled some local chieftains. There is a tradition at Madanpur, that in *Pálan*, its anterior name, lived a devout king, Mangal Sen, the foundation of whose palace is still shown amidst the houses of the villagers, and who is still remembered in connection with a religious vow (*Vrata*), which the women observe with a fast. The tower was refounded by Madana Varma, the Chandel king after his name.

Raja Sumer Singh, a chieftain from Central India, is said to have founded Lalitpur, and named it after his queen Lalitâ Devi, who cured him of a snake that lodged in his stomach, of which story parallels are heard in several places, (*see* Cunningham's Archæological Report, Vol. X.). Deopat and Kheopat were two Bania brothers, who are said to have built the Jaina temples at Deogarh and Dudhahi. Parlíah Sah was another rich Jaina, who built the temples at Chândpur and Bânpur.

After these traditional personages, we tread on surer grounds; for the Chandel period has plenty of evidence in inscriptions and architecture, both here and elsewhere. The dynasty is said to have been founded by Chandra Varma, in Samvat 204—225, or 661—682. His capital was at Mahobá; he built temples at Khájráha and fortified Kálinzar. The kings after him, as gathered from several inscriptions, are—

		A. D.			A. D.
1.	Nanúka, ...	831	12.	Sallakshana, ...	1100
2.	Vákpati, ...	850	13.	Jaya Varma, ...	1116
3.	Víjaya, ...	870	14.	Prithvi Varma, ...	1120
4.	Rahila, ...	890	15.	Madana Varma, ...	1130
5.	Sriharsa, ...	910	16.	Paramardi Deva, ...	1165
6.	Yaso Varma, ...	930	17.	Trilokya, ...	1202
7.	Dhanga, ...	950	18.	Sandhira, ...	1250
8.	Ganda, ...	999	19.	Bhoja, ...	1280
9.	Vidyádhara Deva, ...	1025	20.	Vira, ...	1305
10.	Víjaya Pála Deva, ...	1035	21.	Kirti Rai, ...	1545
11.	Kirti Varma Deva, ...	1049	22.	Ráma Chandra, ...	1569

Chandra Varma is said to have reigned from A.D. 148—169, or as some others say with greater probability, 605—628. Now from him to Parmál there were twenty-one generations; and from Parmál to the present representative of the family, still living at Khajráha, thirty-one generations have passed. Calculating from the known age of Paramardi Deva, namely 1165, we get 23½ years per generation. Applying this average to the several kings, who preceded Parmál or Paramardi Deva,

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we get a sum of 490 years, which is to be deducted from 1165 A.D., that is to say, Chandra Varma founded his kingdom in about 775, which approaches the latter traditional age (605 to 628) by 150 years. Now Nanika (Mânikya?) might be identified with Mân in the traditional list. Deducting 100 years from 831, we get probable date, 731 A.D. for the founder of the dynasty; and since he is said to have lived some 120 years, Chandra Varma might have risen to power in about 650 A.D But there are so many new names in the several lists published by Cunningham, Vol. II., as also in the new Khâjraha list, that I have traced, it is possible that there were several generations omitted or lost in the number 21 from the founder to Parmâl; and hence Samvat 204—225 might be the true starting point.

From the materials of his life, which I have gathered from several (now written) traditions, we find, that Chandra Varma, who was anointed by the Banáfar Chintamon at Khajjurapura (Khâjraha), founded Mahoba, and constructed the fort at Kálinzár in Samvat 214. He respectively conquered Bandhogarh, Gayá and Káshi (Benares), whose king Indrajit Gaharwar he dethroned, and where he established a Brahman dynasty. Bhárat Chandra and Harvans, Rajahs of Dháká (Dacca?) and Patna prudently yielded to his victorious career, and married their daughters to him. Then he turned his attention towards the south and conquered Ujjain and the kingdoms downward; and on his return journey founded Chanderi in Samvat 223. In his career of western conquest, he defeated Chitrasen, the Sisodia Rajah, whom he gave Udayapur for support. He next subjugated Gwalior, Mathurâ, Narwar, Lâhore, Câbul and Khorâsân. Anang Pal Tomar, of Dilli, and Ajáypál Rahtore of Çanouj, yielded after a month's fight. His kingdom is said to have embraced the whole of India, Ceylon inclusive; he ruled over 17,060 Rajahs, reigning with justice and liberality for 120 years: he died at Nilkant temple, Kálinzár. This account evidently partakes of the spirit of exaggeration; and some of the kings were not contemporary.

Certain it is, that after his death, the sway of his descendants was reduced considerably; and the District of Lalitpur was lost to Chandel rule; for otherwise Alha and Udal, the Banáphar generals of Paramardi Deva, could not, as the Delhi bard, Chand, says, have boasted that "by us were the Gonds expelled; and their strongholds Deogarh and Chandbari, (Chandpur or Chanderi) were added to his sway." This shows that the Gonds regained possession of their ancestral holds. There are some short inscriptions on the central pillars of the temple of Trinity at Dudhahi, which record the name of Devalabdhi, grandson of Yaso Varma (about 930—950 A.D.). In a rock-cut inscription at Rajghati, Deogarh, Vatsa Rajah, the son of Mahidhara and minister of Kirti Varma, is recorded to have built or rather rebuilt in 1097 A.D. the hill fort along with the rock-cut flight of steps leading to the river below; he called this fort Kirtigiridurga after his master. At Madanpur there are two short inscriptions, from which we learn, that Prithvi Rajah of the Chahumán family (of Delhi), the son of Someswar and grandson of Arna, plundered or peopled Jezákasukti, the kingdom of Paramardi in 1183 A.D., evidently referring to the great war, which the one waged upon the other.

From this date, the Chandel rule must have declined; and a generation after, the Mohamedans appeared on the scene of the Hindu world, demolishing old kingdoms and temples, and erecting their own. And from this period the history of Lalitpur evidently merges into that of Chanderi, which along with Malwa, was in 1251, conquered and annexed to the empire of Delhi. Chanderi oscillated between the Hindu and Mohamedan rule, till in 1304 when it finally passed to the latter. At the end of the 14th century, Dilawar Khan, the local governor, declared his independence, and became the first Moslem king of Malwa. In 1435, Rana Khambo of Chitore occupied Chanderi, where the inhabitants received him with joy. It again lapsed to the Mohamedans, till in 1528, Medini Rai had it, whom Baber killed while besieging the fort.

In the District of Lalitpur itself are lapidary proofs of Mohamedan sovereignty. In a Hindi inscription at Lalitpur, on a pillar of a building called Bansa, dated Samvat 1415, (A.D. 1359) mention is made of Feroz Shah. In another inscription, which was taken from the Jaina temples at Deogarh, and sent to the Asiatic Society, Calcutta, many years ago, Shah Alambaka (Alaf

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Khan) is mentioned as the founder of Mandapa (Mandu) with the double date Samvat 1481 and Sáka 1346, from which it appears that the Malwa rulers, like Akbar, were tolerant of Hindu religion.

After the Mohamedans came the Bundelâs. Hardeo Gaharwâr came from Khairâgarh, and took Kurhar from the Khangârs in about 1200 A.D. Rudru Pratâp, one of his descendants, founded Orchhâ in 1531, which Bir Singh Deo beautified under the patronage of Jehangir. Ram Chand, one of his relatives, was expelled from Orchhâ, and he founded the Chanderi State in 1602, and died in 1612. Chhattar Lal, the son of Champat Rai, exhibited the germs of the future hero at the siege of Deogarh. Durag Singh, a descendant of Ram Chand, became a powerful Rajah in 1653, and quelled the rebellion of Baga Banzara. His descendants left rock-cut inscriptions at Deogarh and in the palace at Chanderi. In 1813 Dowlut Rai Scindia, the Mahratta viceroy of Gwalior, expelled the Bundelâs from Chanderi who, thereupon, occupied Bânpur in diminished splendour. In 1857, the Bundelâ Rajah rebelled, and as a consequence lost everything, his descendants being now as fugitives at Duttia. Since then the district is incorporated in the British empire.

In recapitulating the above historical sketch, I beg to tabulate the following periods of the history of the Lalitpur District:—

I.	Paleolithic, Neolithic,	Savaras.	
II.	Pándavas,	B.C.	3101
III.	Gonds.		
IV.	Guptas and Toramána, &c.,	about A.D.	300 to 600
V.	Deva-pálas.	„ „	850 to 969
VI.	Chandel.		1000 to 1250
VII.	Mohamedans,		1250 to 1600
VIII.	Bundelâs.		1600 to 1857

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CHAPTER II.

ARCHITECTURE.

SECTION I.

GENERAL PRINCIPLES.

In the treatment of the details of local architecture, the following rough classification according to periods might be borne in mind:—

Periods.	*Monuments.*
Pre-historic, ...	Rude sculpturings at Panduon and Chandi.
Gupta, ...	Caves and Dasavatára temple at Deogarh.
Gondwâni, ...	Small temples of rough granite at Khojra, Dhongoul, &c.
Post-Gupta or pre-Chandeli, ...	Great Jain Temple at Deogarh.
Chandeli, ...	Rajghati, Deogarh, the temples at Chandpur, Dudhahi, and Madanpur, &c.
Mohamedan, ...	Koshuk Munzil, Juma Musjid, Idgah, Madarsa, &c., at Chanderi.
Bundelâ, ...	The palaces at Orchhâ, Chanderi, Banpur, &c.

There are several natural caverns in the district, which were no doubt utilized by the aborigines; they are generally found in the cuttings or fissures of the overhanging rocks at Deogarh and elsewhere; and the improved wants of man either added rude rubble stone walls, or caused proper caves to be excavated for better shelter. In the Gupta period, these caves received further improvements in sculptured niches and inscriptions.

In the days of yore, when the Hindu world was younger, the primitive Aryans, like other nations in its cradle stage, worshipped on circular mounds and dwelt in either huts made of reeds and grass or natural caverns, both of which were used by the aboriginal savages of the land, long before they appeared on Indian scenes. In course of time the mound, primarily ancestral grave and the seat of ancestral worship, was transformed into the *Samadhies* of the Brahmans and *Stupas* of the Buddhists, the pyramids of the Egyptians and Mexicans, and the tomb-temples of other ancient nations, which were made hollow for the purpose of worship. And thus the genesis of Hindu temples can be traced, to the dung-hill and granary of villages, to the mounds where the Jâts worship, and to *Hardeul* of Bundelkhand. And it is an agreeable surprise to study the general resemblance of forms from one end of the world to the other. (*Diagram* 1, *Fig.* 2).

Before long the Aryans felt it repugnant to their religious feelings to worship where their dead was disposed of; and temple sites, like their habitations, were selected far away from their graveyard or cremation ground. One sect, the *Sáktas*, however, have still these traditional associations.

That the Hindu temples, as temples generally, originated in mounds, is proved (1), by their high plinth, of which the receding mouldings remind us the primitive pyramidal steps, and the tapering or round form; and (2), by the conical roof, which has a certain convexity, and which has chambers inside one above another.

The Hindus got out of the practice of round form in the plans of their temples; though reminiscence of it is found in the Chausat Joginí, which I discovered in the forest of Dudhahi. Bherhaghât and other places contain similar circular fanes.

The Hindu architects have always a horror for dead space, which they avoided to the utmost extent of their skill and might; and hence their architecture is interesting not only for its multiplicity of design, but for its wealth of ornaments and details. You will thus see everywhere in the facades

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and lines great diversity of breakages into pilasters and mouldings, which show an amazing amount of labour and not less taste. The plan has projections upon projections; and the superstructure rises tiers upon tiers—some receding, some protruding, more losing than gaining in bulk—till the apex culminates in the steeple. And the effect, though bewildering at first, gives an idea of durability, combined with that intricacy of ornament and harmony of the whole, which constitutes a high degree of taste.

The plan of Hindu temples, as of those in the district of Lalitpur, commenced with a simple square, and finished with a grouping of five parts, (*Diagram* 2, *Fig.* 3,) which in Southern India like those of Siam and Egypt were kept separate; the latter necessitated several courts, and the former became a large piece of composition, of which each member, commencing with the porch, rises higher than the other, till the *Sikhara* crowns all. And hence the Hindu fane of Upper India has a more economical and withal graceful appearance.

Plan.

The shrine of a temple, which was originally a simple square, shows many forms. Each side is broken and relieved by pilasters, of which the central one is the most projecting from the base-line, as in (1) and (2), (*Diagram* 2, *Fig.* 4,) or gets into hexagonal plan, as in (3). For better elucidation, see the several plans in Vol. II. Plates.

To this shrine, which was in course of time found too small to accommodate the presiding deity, the officiating priest, and the lay worshippers, was added an antechamber (*Antarála*), which served the purpose of a portico. But devout people wanted to please their god by dancing and singing, or to hear sermons and religious recitations from their priests; and this want supplied a new accommodation in the *Mahá-Mandapa*, *Nátya-Mandira*, or *Jagan-Mohan*, the assembly hall or nave of the temple. A *Mandapa* and *Ardha-Mandapa* were in the same way attached to the nave, as an *Antarála* to the *Garva-griha* (shrine). And the finishing touch of the architectural composition was given by the ultimate addition of a *Torana* (gate), which graced the front—generally the east side—of a temple. And the comparative antiquity of each of these five members might be judged by its relative height. Sometimes this *Torana* was kept quite separate from the main edifice, as in the great Jain temple at Deogarh. (*Diagram* 2, *Fig.* 3).

Middle-sized "temples consist of the *Garva-griha*" (shrine—literally, the womb of the house) "*Antarála*, and the *Ardha-Mandapa*. The diameter of the whole length of the building including the walls, is to be divided into $4\frac{1}{2}$ or 6 parts; the *Garva-griha* to take up 2, $2\frac{1}{2}$, or 3; *Antarála* = $1\frac{1}{2}$, or 2, and *Ardha-Mandapa* 1, or $1\frac{1}{2}$."—Ramraj's *Essay on Hindu Architecture*.

This grouping of the several parts evidently culminated in the Chandel period, as we find in the great temples at Khajráha. The Gupta temples, as the great Jain and the Dasavatára at Deogarh, appear to have colonnaded verandahs on all the four sides: the Chandel composition might have begun then.

Sometimes three shrines were attached to the three sides of a common Mahá-Mandapa, the fourth being connected with the porch. Another class of temples has two shrines, joined together back to back, with double naves and porticoes. Both of these types are found at Dudhahi in the two Surayias.

In some temples covered walks (*Pradakshiná*) are provided round the shrines, so that the devotees can circumambulate their god without exposure and without hindrance to the officiating priest. The Mahá-Mandapa contains generally two transepts or raised verandahs on the two sides. The plan of the whole temple thus resembles either a single or a double cross, as at Khajráha, Madanpur, Dudhahi, &c. And in not a few examples, four diminutive temples, dedicated to subordinate gods surround the principal one, as that at old Dhâmoni and Khojrâ.

The above observations apply equally to the Brahmanical and Jaina fanes. Their positions varied according to circumstances. When a temple stands on the embankment of a tank, as at Chândpur, a square projection is made towards the expanse of water, on which is raised the structure. The Jaina

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temples generally occupied the thickest part of ancient towns, where was the market, and where the Baniahs, being invariably traders, lived together. The Brahmanical temples were located in more retired places. To quote from an ancient *Shástra* (scripture): "the temples of Vishnu in whatever form that deity may be worshipped, should be erected within the village, facing towards the east, except in the incarnation of Narasingha (Man-lion), whose temple should be built without the wall with his face turned from the town ..... If the emblem of Siva, Linga, is to be consecrated according to the *Siddhánta-Agama*, it may be placed within the village; if otherwise, it should remain without ..... The shrines of *Durgá*, *Shan-mukha*, and the objects worshipped by the Jains and Banddhas, should be erected without the village."—*Rámráj*. Practically neither the Jains nor the Brahmans literally follow this rule.

The Brahmanical and Jain temples generally face towards the east; for the rising sun is believed to have propitious influence on the worshippers, if its slanting rays fall on the idol of the shrine. Sometimes they face the south; for then the devotee, who has now to face the north has cognizance of the magnetic influence which comes from that direction. A few temples front the west to catch the rays of the setting sun, which are beneficial in their own way.

Superstructure.

In describing the details of superstructure, I commence by dividing it into five parts: (1), *Upapitha* (platform or basement); (2), *Adhisthána* (plinth); (3), *Sharira* (body); (4), *Sikhara*, (pyramidal or domical roof), and (5), *Sthupi* (steeple). Each of these has appropriate mouldings, niches, pilasters, columns, &c.

(1). Temples are generally provided with platforms, on which they stand, leaving an unoccupied space around, the corners of which sometimes possess smaller temples surrounding the principal one. The platform is in a few cases provided with parapet walls and bench seats, to be explained further on. The elevation of the platform is ornamented in the same way as the plinth by lines of mouldings, broken in the centre by projecting niches.

(2). Under the sub-head of plinth, I explain the mouldings which have details peculiar to Hindu architecture, (*Diagram* 2, *Fig.* 5).

There are twelve classes of mouldings, respectively called (1) *Upána*, (2) *Kampa*, (3) *Galá*, (4) *Ullira*, (5) *Vájina*, (6) *Prativájina*, (7) *Pattiká*, (8), *Alinga*, (9) *Antarita*; they are all of rectangular form in section: (10) *Kumuda*, (11) *Padma*, and (12) *Kapota*.

(1), *Upána* is properly the plinth of plinth, the lowermost fillet, which forms the basis of the plinth, column or wall. (2), *Kampa* is the thinner fillet, that is, either above or below a cyma-recta, or torus. (3), *Galá* is the neck, shown by the comparatively higher and more receding band, the neutral member, from which the projections of the others are measured. (4), *Ullira* is a thin fillet, generally below the *Kampa*. (5), *Vájina* has a little greater projection than the Kampa; and (6), *Prativájina*, which resembles the cavetto of European architecture, has either its projection or height greater than Vâjina, especially when it is attached to the cornice. (7), *Patlá* or *Pattiká*, which signifies a band, is generally confounded with *Vájina*, especially in pedestals and bases, having height and projection like the other; but when employed in architraves and friezes, these dimensions are proportionately increased. (8), *Alinga* has a greater projection, and (9), *Antarita* greater recession than a fillet: they are generally inseparably connected. (10) *Kumuda* and (11) *Padma* are circular mouldings: the former, literally water-lily, is a semi-circular projection, corresponding with the astragal, beads, and torus of the Grecian orders; while Padma, so called from its resemblance to the petal of a lotus, is a moulding both concave and convex, and hence the cyma-recta and cyma-reversa of the western architects. When it is employed in the cornice it is cyma-reversa; and when in bases, pedestals and plinths, it is cyma-recta. Sometimes it exactly resembles the ovolo of the western architects. The (12) *Kapota*, so called from a pigeon, is not found in Northern India, in the form we see in the Southern; but it may be traced in the boss-like ornaments, which stand as crests over the Padma.—Ramraj's *Essay on Hindu Architecture*.

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The above mouldings of the platform (*Upapítha*) and plinth (*Adhisthána*) are relieved in the central parts by projecting niches or panels, which add beauty to their intricate compositions, as will be seen in the temples of Dudhahi, Madanpur and Khajráha. (*See Diagram* 4, *Fig.* 21).

Body—Sharira

The body of a temple, by which I mean wall from plinth to cornice, has individual features, both inside and outside. As mentioned before, the wall is broken into pilasters, of which the central ones have either projecting niches, holding statues, or large balconies, which are open from inside. The uprights of the pilasters have dividing lines, and the intervening spaces are occupied by figures of the pantheon, which come out in alto-relievo; and when statues are not provided, diminutive pilasters, which are highly ornamented, are substituted. The inside wall is generally plain; only the corners have engaged pillars to relieve the little dead space.

Within the body of the structure is composed of columns and engaged pillars. They have generally three divisions—the base, the shaft, and the capital, (*Diagram* 2, *Fig.* 6). The base *Adhisthána*, has appropriate mouldings, fillet, cyma-recta, neck, &c., broken by panels on each side, which contain figures or flowers. The shaft in plain examples has several sub-divisions; the lowermost part shows the conventional representation of a pitcher (*Kúmbha*), from which falls ornamental plants; above it the corners are bevelled, so that the horizontal section, whose sides contain arabesque, is cruciform. Above it is another *Kúmbka*, over which rests the capital (*bodhika*). The shaft is sometimes fluted and in some examples rounded; in the latter case, it commences with a square, then becomes octagonal, next sixteen-sided, and then round. Sometimes figures are attached to the sides, and some way above a figured projection for an ornamental strut to rest upon. This composite order is generally found in Gupta columns.

What has been said above applies to common shafts. There are so many classes of columns, that they cannot be described here in a generalized form. The square pillar is called *Brahma-Kánta* in Sanscrit; the octagonal one *Vishnu-Kánta*, and the circular or sixteen-sided one is *Rudra-Kánta*. *Siva-Kánta* is five-sided, and *Schanda-Kánta* is six-sided; while *Chandra-Kánta* is a shaft, which is devoid of ornament and is uniformly circular from top to bottom. There is no definite rule as to the relation of the diameter to the height of a shaft; generally it is from eight to twelve times the other.

The capitals, (*Diagram* 2, *Fig.* 7), (*Bodhikas*), like the shafts, are of great varieties. The most simple kind is cruciform in plan, which was afterwards employed extensively by the Mohamedans and the mediæval Hindus. Each of the four projections has a few mouldings: the first is a fillet, then is an abacus, below which is a projecting astragal (Kumuda), and then is a large half *Kumuda*. This Kumuda, in more elaborate examples, is occupied by a four-handed caryatide figure. In the right angle of the two figures or half Kumuda, is a smaller projection, which is occupied by a mermaid devotee. The caryatide has generally four hands, the upper two holding the superincumbent mass of weight, and the two lower, sword, couch, garland, &c.

In some cases a smaller shaft is put over the capital, being crowned by a second four- or eight-figured capital. The abdomen of the second caryatide is sometimes pierced to hold the tenon of dancing girls, monsters, &c.

Benches are generally provided around porch and assembly hall; they rest on pilastered low walls, along with the back slabs, which are fixed in a bent position as we see in chairs, (*Diagram* 2, *Fig.* 8). The pilastered low wall as also the back slabs are highly carved on the outside.

The entablature (*Prastara*) is next to be noticed. The architrave, the lowermost portion, has generally ornaments of half conventional lotus in triangular shape with horizontal lines between, (*Diagram* 2, *Fig.* 9), or sometimes panels containing figures and lotus (*Diagram* 2, *Fig.* 10). The underside of architrave is also carved. These can be easily understood by a reference to Vol. II. Plates.

The entrance to the sanctum of a temple is always richly carved. The jambs are divided into pilasters, which have corresponding lines in the lintel. The two jambs have a number of panels.

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containing figures, generally of husband and wife in different amatory pose; beneath them are of comparatively larger size two guardian goddesses, Gangá and Jamuná, (the rivers Ganges and Jumna personified), standing under trees, and holding pitchers of water; while their *vâhanas* (riding animals) are represented close to their feet by a tortoise and crocodile. In the *Gupta* temples, Gangá and Jamuná are represented above the jambs in panels, that project beyond them (*Diagram* 2, *Fig.* 11). This extra space in the lintel I have observed in the structures of the *Incas* in Peru, of the Etruscans in Italy, of the ancient Egyptians, Assyrians, and other nations. The lintel has three niches in the temple-form, containing the Trinity of the Hindu Pantheon—Brahma, Vishnu, and Siva—the presiding deity of the temple occupying the centre. By the side of Gangá and Jamuná are represented other figures in groups, the chief one among them is a goddess. The two pilasters beyond the jambs show the figures of *dwârapâla*, entrance-guards, holding big clubs, &c. The door step has also its peculiar ornaments; the centre is a projecting plant of a lily; at the ends are two lions fighting with elephants, and the intervening space is occupied by female figures on crocodiles holding pitchers. The pitcher means its content, the water of blessing, thrown by the officiating priest on the lay devotees. Above the lintel the frieze is covered with the bas-reliefs of eight *Dikpalas*, *Seven mothers*, and *Nine planets*, all having appropriate meanings, explained in the *Shâstras*. Generally the Nine Planets (*Navagraha*) intervene the three niches of the lintel. (*Diagram* 9, *Fig.* 37).

The *Torana* (gate) that sometimes fronts the temple, independently of the porch, is composed of three stones, as in the *Dhobiki Paur* at Serown, or of more, as the one in front of the great Jain Temple at Deogarh, which is now transformed into a four-pillared portico. I have restored the Deogarh *torana* from the several broken pieces of the arch and the upper members, which I gathered after great search. The columns show bold mouldings in the base with projecting panels, containing seated figures, male and female. (See *Plate No.* 21). The square shaft has a series of bas-reliefs of *Tirthankars*, dancing scenes, ornaments, &c., till it is capped by an eight-figured capital, above which the shaft again appears in a round form, which is crowned by another capital, the figures (Caryatides) of which have mortise-holes in their bellies, to hold dancing girls and monsters, that rested on the lower capital. From above this lower capital springs the strut, which is shaped like an arch, and which, issuing from the mouth of two crocodiles on the two sides, shows a series of figures and ornaments. Uppermost in the centre is a tenon, which was fixed on the carved architrave, that was supported by the upper capitals. Three diminutive *Sikharas* crowned the *torana*, and the composition of the whole is a graceful one.

And here I may digress a little to show that the so-called Saracenic arch is of Hindu origin. That the construction of arch and vault was known to the Hindus, anterior to the Mohamedan period, is easily deduced from what one sees in the temples at Buddha Gayá, at Pagan in Burma, and at Angkor Wat in Cambodia; the two latter countries having admittedly learned architecture from India. In Buddhistic architecture in India itself, is always seen the so-called Gothic (pointed) arch, underneath which is a semicircle, thus (*Diagram* 2, *Fig.* 12); and the horse-shoe ornament, that covers the *Sikhara* of Hindu temples, is a development from this ancient arch. The struts, that connected two columns and the architrave, naturally assumed this form (*Diagrams* 2 and 6, *Figs.* 13 and 26) which, in course of time, was divided into smaller curves between two of which hung a cusp, that was retained in early Mohamedan arch. In the aureole of images, this foiled circle is always seen around the head. The terms of the parts of the so-called Saracenic (five-foiled) arch, are all Hindu; the Nâga reminds one of the uplifted proboscis of the crocodile, (*Diagram* 2, *Fig.* 14), (Nâga); *katorás* are the cups literally, the foils, above the *Nâga*; while the *Chûkká*, which is uppermost, is formed of two cyma-rectas; and this foiled arch is known among native masons as the *pegalédár mehráb*.

The ceiling or vault, which is above the entablature, is either round or rectangular; it is always most elaborately carved. The square ceiling, generally a single slab of very large size, is divided into panels, filled with ornaments or figures, and the centre is occupied by a large circular lotus flower. The round ceiling generally takes the form of a vault, which is octagonal above the square, before it transforms into the circular. The blocks of stones are arranged horizontally, of which the inner

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side is cut into concentric rings; and each ring is again carved into half-circular holes, which show ribs, flying figures, and are otherwise highly ornamented (*Diagram* 2, *Figs.* 15 and 17). The apex of this complicated vault is occupied by a large pendant, which is also elaborately carved with figures and flowers. The ceiling of the Bari Káchári at Madanpur exhibits dancing figures and procession of kings, &c., (*Plates* 37 *and* 47); while that of the temple of Trinity at Dudhahi, a labyrinth of circular and geometrical design of the most intricate workmanship.

In primitive temples and unpretending structures of the *Gupta* period, there was no *Sikhara* above the roofing slabs, and their joints were covered with additional slabs, the end of which was carved in horse-shoe patterns; and the ribs in the cornice, which is just above the entablature, are reminiscences of these additional covering slabs. The cornice is of different forms; it is straight or curvilinear (*Diagram* 2, *Fig.* 15). The border of the curvilinear cornice has a series of crests. Just under the cornice are sometimes introduced flying *gandharvas* (celestial musicians), who act the part of the caryatide.

Sikhara.

Above the cornice, (*Diagram* 2, *Fig.* 16,) appears the *Sikhara*, the pyramidal dome with a little bulging in the tapering form. The *Sikhara* is hollow within, with its dark compartments, above and below, made up of large stone beams, and shut in by horizontal layers of wall, which is outside carved with ornaments of the horse-shoe pattern. The Hindu architects of ancient times had a partiality for horizontal layers in construction, even in arches and domes, for they had a horror in placing stones in the radii of the circle, which in that case do not *sleep*, as they say, and it is risky to work underneath, cutting and carving the underside of the stones on a very large scale. It needs be borne in mind in ancient stone construction, that the masonry is always dry; no cement was used; and the stones were joined by iron clamps.

The main *Sikhara* is generally broken and relieved by smaller ones, which crown the pilasters that are underneath. It is topped by the *Stupi* (smaller stupa?=steeple), which is composed of an *Amalaka* (ribbed melon), pointed *Kumuda*, *Padma*, and other mouldings, and capped by a *Kalasa* (vase).

The above description of the different parts of a Brahmanical temple applies to the Jain one also. The Jainas have in addition (1), votive pillars in front of temples; (2), rows of Tirthankars arranged along the walls inside and outside; (3), flat-roofs sometimes two-storied; (4), kiosque standing either on the porch, or on the central hall; (5), four entrances on the four sides of a temple, which will be made plainer as I go on.

The fanes of ancient days, taken as a whole, have a most imposing effect on those, who contemplate on their details. The very architectural terms adopted from pots, fruits, flowers, &c., designate the origin of the several forms. Irrespective of the wealth of carvings and statuary bestowed on a temple, externally and internally, the construction and form have attractive features—for dry masonry and durability are combined in one place. The big blocks of stone, roughly cut or elaborately carved, are laid one upon the other in horizontal course, without cement, and seldom cramped with iron, stoutly support the superincumbent mass of *Sikhara*, that proudly raises its head high; and if it is an acknowledged principle among true architects to allow a good margin to their constructive necessities, why, the Hindus succeeded well in giving expression to their æsthetic feeling. As to ornaments and sculpture, the modern spectator is lost in amazement to contemplate the productions of those, who, handling the big blocks of stones like giants, could finish like goldsmith.

SECTION II.

GUPTA ARCHITECTURE OF DEOGARH.

The monumental remains of the Gupta period are not many in the district. The temple of *Dasavatára*, or the *Sagar Mor*, (*Plates* 3 to 11) and the cave, known as the *Siddhaki Gupha*, (*Plate* 12,) and the rock-cut flight of steps of Naharghati, (*Diagram* 3, *Fig.* 18), have features both of architecture and sculpture, which are decidedly of this period: and the discovery of inscriptions in what is

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known as the *Gupta* characters, lends additional evidence that they are so. The great Jaina temple, which contains a long inscription in latter *Gupta* characters that cover the eight sides of an octagonal column, contains some constructive and ornamental features, which cannot be ascribed to any other epoch. Besides, there are several ruins, both Jaina and Brahmanical, which undoubtedly belonged to some *Gupta* structures.

(1). Naharghâti, so called from a stream of water dripping down the hill during the rainy season, is a steep flight of steps, cut in the solid rock, (*Diagram* 3, *Fig.* 18), which, much worn now, leads down to the water of the Betwâ. It has several niches, containing the bas-reliefs of the Seven mothers, Lingam of Mahádeva, the standing figure of *Surya* (Sun), holding lotus flowers in his two hands, &c. Here is a *Gupta* inscription of seven lines, in which the name of the reigning king is lost.

(2). Siddhaki Gupta cave (*Plate* 12). From the hill fort, a rock-cut flight of steps leads down to the cave, which is irregularly hollowed out. It has three openings with two rude pillars between them, supporting a low roof. Outside on the rock is a small niche in which is sculptured the buffalo-killing goddess; and in another panel are a short *Gupta* inscription and a number of peculiar ornamental lines, which are generally seen on Gupta and Asoka columns. That the cave was not completed is shown by the irregular form of the chamber, and the flight of steps, which is not carried to the level of the river.

(3). *Dasavatára*, or Ságar Mor (*Plates* 8 to 11) is so called from the ten incarnations of Vishnu, which were originally depicted on the temple, and from the rock-cut well (Ságar) which is close by. It is a middle-sized temple, square in plan, and facing the west. It is built of large blocks of dressed stones, very red in colour, which evidences association of the builders with brick architecture, practised in the Gangetic valley. Originally, a colonnaded verandah surrounded it on the four sides, as is evident from the fragments of the architraves that are still sticking over the niches and entrance.

The entrance is finely carved; Gangá and Jamuná, as noted before, occupying the tops of the jambs, and Vishnu shaded by the serpent, is in the central niche of the lintel; while elaborate figures, male and female, beautifully carved and dressed, occupy the lower portion; and flowing ornaments with figures, supported by dwarfs, fly up, and miniature temples and men and women alternately occupy the upper portions of the jambs.

On the three other sides, *viz.*, north, east and south of the temple, are three large niches, enshrining three incarnations of Vishnu. The southern niche contains the bas-relief of Náráyana, reclining on the Serpent of Eternity, with Lakshmi, his wife, shampooing his feet; while the five Pandavas and Draupadi, his devotees, stand below; and above, Brahmá, Mahádeva, Indra, &c., are riding their Váhanas. The eastern niche exhibits the two brothers, Ráma and Lakshmana, the former four-handed, seated in a forest, amidst deer and tigers, while two bearded saints are appearing at their sides, and the celestial musicians singing their glory from above: this scene must be after the forcible carrying away of Síta by Rávana to Lanká. The northern represents Vishnu riding on his favourite bird, Garur, to deliver the elephant from the sea monster, who, (here depicted as the mermaids, husband and wife) being awe-struck, ask his mercy with clasped hands. The pilasters and lintel of the niches are beautifully carved.

The wall of the platform, on which the temple stands, is panelled with pilasters, and had a series of bas-reliefs, chiefly from the life of Rama, most of which are gone. The few that remain show dancing scenes, Lakshmana cutting the nose of Surpanakhâ, the sister of Rávana, husband and wife (Ráma and Sita) with very graceful pose and drapery, each with a baby on their lap, &c.

The pillars of the verandah (*Plate* 7), of which four still exist, exhibit exquisite workmanship, as shown in the drawings. The *Sikhara* of the temple contains several layers of horse-shoe and other ornaments. In front of the temple, on the left side of the flight of steps, stands a tall flat pillar with rounded edges, known as the *Hátivand*, where elephants were enchained, of which the original purpose is not clear. Inside the shrine there is a raised platform with a Linga in the centre, and

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another at the back wall; but the original statue of Vishnu, to whom this temple must have been dedicated, cannot now be traced. Only the enclosure (*Avarana*) of the image, which is evidently of the Chandel period, is seen there in a broken condition.

This most interesting temple is in a dilapidated condition; the *Sikhara* is mostly gone; the surrounding verandah cannot now be traced, except where the architraves were fixed. Of the beautiful bas-reliefs which graced the sides of the platform, few only are seen now. The central roofing slab is broken and so hangs dangerously—most probably so caused by the fall of the upper *Sikhara*. And last of all and not the least, an enclosing wall has been built—for what conservation purpose I do not understand—in which were most inartistically fixed the few bas-reliefs that were *in situ*.

(4). Some of the Jaina temples are evidently remains of those which existed during the *Gupta* period; they are in ruins, and so need not special notice. (See in *Diagram* 13, *Fig.* 55, a Gupta column).

SECTION III.

POST-GUPTA PERIOD.

I assign to this period (1) some of the rock sculptures, which are near the Baoli cut in the scarp of the hill. They are representations of the Seven mothers, Linga of Mahádeva, &c., arranged in rock-cut niches. (2). The temple of Varáha, now in complete ruins—only two front columns standing *in situ*—was evidently built after the type of the *Dasavatára*; and the poor imitation shows the degree of decadence of the Hindu Art. Many broken statues of Vishnu with aureole attached to the back of his head are scattered about the place, which are carved after the well-known patterns at Eran, Benares, &c., being undoubtedly adaptation of that of Buddha. Here is also an image of Náráyana, and the five Pándavas, &c., poor copies of those in the Ságar Mor. The statue of Varáha, of which the two side figures are broken, still occupies its original place in the sanctum.

But the most important monument, that I tentatively assign to the post-*Gupta* period (*Plates* 17 to 21), is the great Jain temple, which, along with some thirty others, lies imbedded in the thick jungles of the hill fort. Like its sister in the plain below, it had a verandah all round, of which the front one only exists, now turned into an antechamber with two dark cells at the sides. The shrine, which contains a colossal Tirthankar, beside many smaller ones, is now divided into two rooms by a stout partition wall; and the inner chamber, which is quite dark, is entered through a very small opening. It has a *Pradakshiná* around, shut in by perforated screens of stonework, which, together with the four doors on the four sides, admitted sufficient, though subdued, light through the verandahs. In the antechamber is an octagonal column, which is covered with inscription, from top to bottom, on all the sides in latter Gupta characters.

At a latter period, subsequent to its erection, when the three verandahs on the north, east and south, fell or were pulled down, a flat-roofed pillared hall was added; and an unsightly wall enclosed the existing portion of the original verandah. In front of the flight of steps, which is on the west, towards which the temple faces, was the original *Torana* of two columns, which were evidently erected in Samvat 919 (A.D. 853), during the reign of Mahárájah Bhojadeva; and which was in a later age transformed into a four-pillared porch.

The walls of the original circumambulation exhibit exquisite carvings and pilasters, between which are small niches of the temple form, each containing a goddess, four- or two-handed, with her name inscribed below in very old Núgari characters. The pillars of the hall are quite plain. Around the whole temple was an enclosure of large Tirthankaras, seated or standing, enshrined in small temples, of which the southern portion still exists in a dilapidated condition. This enclosure does not appear to have been continued on the north side, for clusters of temples stand on that side.

Of this temple, the shrine only has a *Sikhara*, which tops over all the temples. The carvings on the *Sikhara* are very rich, though monotonous, now mostly covered with plaster. The original *Antarála* has a half Sikhara, or pediment, attached to the main one on the western side; it shows a

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quantity of ornaments, not elsewhere seen, of which the chief ones are (1) a row of dentils skilfully turned into the heads of tigers, and (2) double niche above, of the horse-shoe pattern, enshrining *Tirthankaras* standing or seated.

(4). North of this great temple, is another of smaller size, (*Plates* 22 and 23,) which is cruciform in plan; each of the transcept being divided by a thin partition wall, thus making the outside division a niche with three images, the central one seated, and the inside a shrine, the centre being the hall having beautifully carved columns. The western transcept is the porch. Though it has, like its great neighbour, undergone some alterations subsequent to its erection, the original superstructure can be understood without much difficulty. It is flat-roofed; and on the four central columns of the hall stands a kiosque. That it is built during the latter Gupta period, is shown by the intricate carvings of the ornaments and the life-like figures of the Tirthankaras. Besides it is built of red stone, an indication of fresh association with brick architecture.

(5). There is a trace of another latter Gupta temple, near No. XX., of which the two pillars that exist exhibit unquestionably Gupta influence.

SECTION IV.

GONDWANI TEMPLES.

The temples, that are traditionally ascribed to the Gonds, are always found to be of small size and of very rude workmanship, and built of very hard granite; those of the *Guptas* and *Chandels* being done of more tractable and fine-grained materials. There are but few of this class now existing in this district. There is a temple at Khajra, known as *Panch-Morhia* (*Plates* 66 and 67), so called from five, four smaller ones surrounding the principal, which are roofed pyramidally, and which is dedicated to Gondbábá—a few small stones so Christianed. Piprai, near Talbehet, has two, one sacred to Mahádeva and the other to Gondbábá. Bhadoná and Dhongoul have respectively three temples, of which some are flat-roofed and some pyramidal.

These temples are square in plan and superstructure, and have no ornamental mouldings. The wall shows a *Pattiká* (fillet) at the middle height, while a rude cornice surmounts it. Of all the Gondwáni temples that I have seen, only one at Bhadoná has a porch (*Diagram* 4, *Fig.* 20). The several Gondwáni temples will be noticed in the Gazetteer of Archæological places.

Inside the shrine are sometimes found figures of gods and goddesses, which are carved on softer stone, and otherwise exhibit better workmanship than do the temples. Since they are not so fine as those of the *Gupta* period, or even of the Chandel, I conclude that the statues were brought from a great distance, just as at present the Jeypur marble figures are carried far and wide. The Gondwáni statuary exhibit Vishnu, Párvati, and a few others of the Hindu Pantheon.

SECTION V.

CHANDEL ARCHITECTURE.

Remains of Chandel Architecture are found everywhere in Bundelkhand; and wherever you go, "*Chandeli*" is the only word you hear from the villagers in association with stone-carvings and monuments of ancient time. And you have to exercise your utmost knowledge in classifying them into *Gupta*, *Gondwáni*, and *Parihara*. To the villagers, "Chandeli" means all that is ancient, beyond which is utter darkness, through which they cannot penetrate. The most important temples erected during the Chandel period are at Deogarh, Chândpur, Dudhahi, Madanpur, Bâr, Bânpur and Budhni. They exhibit diversity of plans and intricacy of details.

During the reign of Kirtivarma, (A.D. 1049—1100), his minister, Vatsarajah constructed the rock-cut Râjghâti flight (*Diagram* 3, *Fig.* 19) of steps at Deogarh, that leads down to the water

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of the Betwâ river, and must have rebuilt the hill-fort, which he named Kirtigiri Durga, after his master. The fort wall is about 15 feet in thickness, with loop-holed parapet and square bastions, that project about 20 feet; it is built of rubble loose stones without cement. The Râjghâti is protected by two bastions, that stand on the edge of the hill. On the perpendicular scarp of the rock and on the right side of the flight of steps are several niches, some of which have peeled off; they represent the Seven mothers, Mahádeva, Surya, &c. Here is also a small cave, inside which is a fresco of an elephant in red, close to it is a large inscription of the Chandel king, Kirtivarma, dated Samvat 1156.

Since there are so many temples erected under the Chandels, it is better to give a general description, by first grouping them into two classes—Brahmanical and Jaina—of which the principal ones are briefly described here. All unimportant temples are noticed in the Gazetteer.

Many of the Brahmanical temples at Chândpur are altogether gone to ruins, and those that exist in a dilapidated condition, are not of large size. The *Sahasra Linga* (*Plates* 31 and 32) is a rectangular temple, fronted on the east, divided into the usual antechamber and shrine, and fronted on the east by a four-pillared open chamber for *Nándi*, the *Váhana* of Mahádeva. The *Bhandaria* (*Plates* 29 and 30) is a small temple with a portal on the east, of which the interior is elaborately carved. *Jhámár* is a flat-roofed porch, not less ornamented, of which the sanctum is gone.

At Dudhahi, there are some large temples, besides smaller ones. The greater *Súráng* or *Surayia* (*Plate* 38), so called from its tall *Sikhara*, is a double temple, planned back to back, having two shrines, two vestibules and two porticoes, with procession-path around, so that it faces both east and west. Since it is in a most ruined condition, owing to some great internal fire, caused by Akbar, as the villagers say, nothing is left on the entrance, by which I can know to whom the temple was dedicated. Externally the ornament of the *Sikhara* is also gone, but from what remains in the plinth and lower portion of the superstructure, we can easily imagine what a large amount of decorative carving was bestowed on it. The lesser *Súráng* (*Plates* 36 and 37) is a temple of Trinity—Brahmá, Vishnu and Mahádeva—having three shrines on the south, west and north, and the Mahâ-mandapa in the middle, and the portico on the east. It is also in a most ruinous condition; the shrine of Vishnu on the north and the Sikhara of Mahádeva are altogether gone down; and that of Brahmá on the south is in a most tottering state; as also the porch and *Mahá-mandapa* have most of their ceilings fallen. From what remains, an idea can be formed of the magnificence of this once most beautiful temple. From several short inscriptions in the central pillars, we come to know that it was erected by Devalabdhi, the grandson of Jasavarma, (A.D. 930—950). The *Joginee* temple, called Akhârâ (*Plate* 39), which is in the forest of Buri Dudhahi, is a circular arrangement of flat-roofed cells, of which twelve exist on the north, and five on the south; the eastern and western portions are gone.

The two temples at Madanpur, (*Plates* 45 to 48,) known as the Bari and Chhoti Káchári of Alhâ, the Banáfar general of Parmál, the last Chandel king, are the remains of two very fine and stable structures. The Bari Káchári appears from an inscription to have been dedicated to Mahádeva; while the smaller one to Vishnu, who occupies the central panel of the lintel, which is fallen below. The Mahádeva was cruciform in plan, having the porch on the east and the sanctum on the west; the central hall has thus two wings on the north and south. The Vishnu temple has an antechamber; but the shrine is gone. On its ceiling and underside of an architrave, I discovered some fresco paintings, which stand midway in age between those of Ajunta and of more modern times. The wing ceilings of the Greater Káchári are carved with lotus and honeycomb-patterns; while the central vault rises in tiers, the first showing projecting figures of dancing girls, &c., the second half honeycomb-holes, the third bas-relief of procession of horsemen, and so on, till the apex is reached, which was occupied by a richly carved pendent, now no more. On the columns of this central chamber, is recorded the conquest of Paramardi's kingdom by Prithwiraj, the Chahuman (Chouhan) in Samvat 12. The bench-seats in both the temples are very high; the Bari Káchári having projecting steps to lead up. The columns and capitals are dwarfish and very stout.

The Vijâpur temple, near Bâr, consists of a small shrine and porch, *Plate* 63, with the usual

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ornaments But the peculiarity here is its pyramidal roof, which is arranged in quite a novel way; the monotonous repetition of the horse-shoe diaper, that covers the *Sikharas* generally, is not found here; instead tiers upon tiers rise up in different rows of mouldings; and the *Sthupi* (pinnacle) exhibits double *Amalaka*, &c.

Jaina Temples.

Deogarh.—The temples here are either square or rectangular in plan. In the latter case two sides are longer than the two others. Porticos having two or four columns are attached to their front; the shrines being at the back. And since the roof is flat, the supporting columns inside are two or four in the centre of the chamber, and corresponding ones engaged in the walls which shut in the interior, so that the ceiling is subdivided into sub-squares by the architraves over the columns. The flat roof is crowned with a four-pillared kiosque, which stands over either the central square, porch, antechamber, or shrine. The dome of the kiosque is tall, and built of horizontal layers of small stones, which are cut on the edge in a circular course. Two temples besides the great one have *Sikhara*. Two of the Jaina temples are two-storied, the upper being the repetition of the lower one; and the entrances sculptured in the usual way. Along the walls are arranged several Tirthankaras seated or standing. (See *Plates* 13 to 24).

Chándpur.—There are four temples here in one compound. One has only its porch existing, two pillars and sculptured entrance, with the flat; its colossal *Tirthankara* is close by half broken. The second has its shrine with a very colossal Tirthankara standing inside; its *mandapa*, &c., is gone. A four-pillared open temple is just in front of it on the east. They are not much interesting either in forms or details. See *Plate* 28 for their position and rough plan, and *Diagram* 4, *Fig.* 22 for rough section.

Dudhahi.—The *Ling* is a group of two temples fronting each other. The porch only of the eastern temple along with the large Tirthankara *in situ* remains. The western one has only the flat-roofed shrine with some seated figures in groups. It has an enclosure with statues along the walls. The other known as the *Bania-ki-Varál*, is in complete ruins, about a mile south of the old town in the jungles. See *Plates* 34 for position, and 40 for the architrave bas-reliefs of the *Ling*.

Madanpur.—On the site of the anterior town called Pátan, are three Jaina temples amidst several smaller ones in ruins. They are respectively called Panch-Morhia, Champá and Modi, the two former having each a shrine and porch of stout columns, of which, as also of the entrance, the carvings are not rich, and show a later age in the deterioration of works.

Báupur.—About a mile south of the old town, is a middle-sized temple (*Plates* 60 and 61), enshrining a votive monolith, composed of several rows of small figures seated or standing. It is also called *Ling*, and has four entrances and porches on the four sides; the *Sikhara*, which has the usual horse-shoe diapers, shows ornamental projections on each side; while below the cornice the several pilasters and pillars exhibit not less attractive grouping of figures and ornaments.

SECTION VI.

MOHAMEDAN ARCHITECTURE.

Mohamedan edifices are few in the District of Lalitpur. One open *Dirgah* with a Togra inscription is on the embankment of the Tálbehet tank. The *Bánsi* at Lálitpur (*Plates* 49 to 52) which appears to be a Musjid or rather market hall, is constructed of highly-carved stones, which must have belonged to some anterior Chandeli temple. It has an inscription dated Samvat 1415, which gives the name of Feroz Shah. Some of the Deogarh Jaina temples were repaired during the Mohamedan dynasty of Malwa.

But the most important edifices, erected by the Mohamedans, are at Chanderi, which was an important seat of their Government. Bádal Mahal (*Diagram* 4, *Fig.* 23) was once a fine edifice, built

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of highly-bracketted pillars, two storeys in height, of which the ceiling is very richly carved. Its peculiarity is its boldly projecting verandah on the second storey, which stands on brackets made of seven stones, which were found to be so insecure, that additional supports had to be given afterwards.

The gates attached to the Mohamedan edifices (*Plate* 54), have some peculiarity of forms here Two tall and tapering minarets support two Gothic arches, one within the other, (*Diagram* 5, *Fig.* 24), every part of which is finely carved. Jumâ Musjid is a large mosque of the usual plan (*Plate* 55), the front gate of which is of elaborate workmanship There are several Madarsas, mausoleums (*Plate* 58), turned into colleges, of which one has a high dome. *Battisi-baoli* is one among several large wells square and round, having flights of steps on all the sides, and Persian inscriptions in *Togra* characters. Kattighatti is a large and inscribed gate cut in the living hill, some 192 feet in length, 39 feet in breadth, and 80 feet in height. (*Plates* 56 and 57)

But the most important of the Mohamedan monuments at Chanderi (*Plates* 58 and 59) is Koshuk Mahal. It is a palace square in plan, and divided into four parts and five court-yards within. It is three stories in height built of very stout pillars with vaults and flat roof above. Kiosques crowned this edifice in the corners and the central arches. Each storey has projecting balconies. Strength and airiness are combined in one place; its thick walls show rubble masonry faced with finely-dressed slabs of light yellow colour.

SECTION VII.

BUNDELA ARCHITECTURE.

The Bundelâ architecture is the joint production of both Mohamedan and anterior Hindu influences. In the Orchhâ palace, called Jahangir Mahal, (*Diagram* 5, *Fig.* 25), I can trace indigenous balconies in the projecting verandahs of the two storeys; and in the Nawkhandi palace at Chanderi, the Chandêli style of domestic architecture is visible in the pillared halls and pilastered walls. The reminiscence of true Hindu vault seen in the Mân Mandir palace at Gwalior, is detected in the pavilions on the third and fourth storey of the same palace; which is formed of the roofing slabs being fixed slantingly or cut away in slope. But the Mohamedan influence is apparent in the glazed tiles on the domes and vaulting.

Bundelâ construction generally consists of masonry with rubble stones; so that cement was employed in very large quantity, and made proportionately strong. The thickness of walls is consequently great, which gradually diminishes as it rises higher, till the second or the third floor, where the batter, to use a technical expression, disappears, and balconies, either separate or continuous, project above the cornice. The ends and sometimes the centre of a facade are occupied by bastions and pavilions, having domes either curvilinear or circular. Instead of the pavilion some Bundelâ palaces have *Attâs* (square towers), being the highest in one of the corners, as in the old palaces at Bânpur and Chanderi.

The entrance to a palace is always arranged after the Mohamedan fashion. The gate, called Singha Darwaza (literally a lion-gate, so called from two or more lion-guards, an old Hindu idea) is the principal one to a palace. It has a big arched room flanked by smaller ones.

The Bundelâ temples betray Mohamedan influence in an unmistakable manner. In ecclesiastical architecture of the Hindus, the square gets into octagonal, the octagonal into sixteen-sided, and this last into circular, according to a well-known diagonal arrangement in roofing. In Pathan architecture the same arrangement is observed; but an individuality grew out of the very construction, where the building materials were laid, not according to overlapping principles and horizontal courses, but on the radii of the arch. And this we plainly see in the great Govinda Deva temple at Vrindâvan, and in the Chaturbhuj at Orchhâ, both of which are designed on the same plan. The adaptation of Mohamedan vaulting is clearer in the hall (*mahâ-mandapa*), where the main dome stands on four half-vaults on the four sides.

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CHAPTER III.

SCULPTURE.

SECTION I.

GENERAL REMARKS

It is a long-felt desideratum that no systematic account of the ancient sculpture in India has hitherto appeared; though it is decidedly an important element of architecture on the one hand and mythology on the other, on both of which many treatises have been written. Fergusson, a well-known archæologist, expresses disappointment in this matter, admitting that no European can understand or write on the mystical symbols and emblems, and the allegorical representations of the Indo-Aryan Pantheon.

I have been paying special attention to this subject for many years; and though my research is not yet complete, I have gathered a good deal of new matter. But in a report like this, I cannot discuss the subject-matter in detail, but briefly touch upon the several figures and bas-reliefs that are in the district of Lalitpur.

The materials, on which the plastic arts are worked, are either brass, stone, or clay. No terra-cottas could I discover in that district. The sculptured stones are of two kinds—hard granite and sandstone. Hard stone is difficult to work on; and only rude carvings are found on them, being generally of the Gondwáni period. The smooth-grained stones are of three colours—reddish, yellowish and whitish—or a mixture of all three. The works of the red stone are generally of the *Gupta* period, which bespeaks a reminiscence of terra-cottas from the north. Advance of experience taught their successors that other stones are as good as the red.

I need not premise by saying that sculpture *in the round* did not reach that perfection which we find among the Greeks and Romans; and the skill of displaying muscular development, and expression of feelings by the Indian artists was but in its infancy, even when indigenous sculpture acquired the highest pitch. At the same time, it must be allowed, that the Hindus surpassed the Egyptians, Chaldians, and Persians in the elaborate working of the stone, and even the Greeks in ornaments.

The method of working on stone appears to be first delineation on block-stones, as we find in primitive sculpturings. The figures being kept in relief, the back-ground is cut away to a certain depth; and after rounding and smoothing, the whole work becomes *alto-relievo*. Sometimes, as we see in Buddhistic Sculpture, foreshortening was attempted, which is a difficult operation. As the art of stone-carving advanced, statuary in the round began to be manufactured; and many figures of Buddha, Jaina—Tirthankaras, and Brahmanical gods are found to be fair results.

But according to the Hindu estimation, the dignity of a god, goddess, or even saints, requires attendants, and other subordinate figures at his or her sides, besides aureole, pedestal, &c. And hence images were seldom produced singly, but in groups; all in one piece of flat stone. Thus you will find a statue attended by males and females of smaller size, with fly-flappers, &c.; below are diminutive devotees with closed hands; beyond on the borders are tigers standing on elephants, above which are the heads of *Makara* (sea-monster) bitten by a human figure. Around the head of the principal figure is the gloria, showing circular arrangement of ornamental lotus, &c. On his two sides and above the attendant figures, are shown two pilasters, capped by two niches, which enshrine two deities; while in the central panel, which is just above the aureole, is a miniature of the principal image below. Above them are the flying figures of *Gandharvas*, celestial musicians, husband and wife, who hold garlands in honor of the hero of the sculptured composition, which is called in Sanskrit *Avarana*, literally enclosure.

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The proportions of the different members of the human body are given in the *Silpa-Sastras*, manuals of industrial arts, by which the Hindus were generally guided. The whole height of the figure is divided into 101 *Tára or Tála*, instants, thus:—

Face, ...	= 11	Thigh, ...	= 24
Neck, ...	= 4	Leg, ...	= 24
Shoulder, ...	= 4	Foot, ...	= 16
Upper extremity, ...	= 36	Arm, ...	= 24
Chest (width),...	= 20	Elbow, ...	= 2
Waist (width), ...	= 15	Forearm, ...	= 18
Total height, ...	= 101	Hand, ...	= 10

As to the forms of the members of the body, the *Sastric* divisions are equally precise. The forehead should be somewhat protuberant and shaped like the half moon, the upper arch being limited by the hairs and the lower by the eye-brows, that are drawn like a bow, of which the inner end should be more curvilinear; and the outer extended towards the ear. The eyes, which are large, are generally compared to lotus or those of the deer. The opening of the mouth is small, and the lips, formed like the petal of some flower, show a smile in many examples. The nose is carved like the bill of a parrot or the flower of the sesamum. The breast is very prominent, the waist slender, and the hips large, and the arm is made supple and round. In short every limb is round; and hard and stiff outlines are seldom found in Indian sculpture.

Since from time immemorial all Indian arts are subordinated to religious purposes, Hindu sculpture naturally betrays a degree of conventionality; more so, as the *Sastric* rules are sanctified by age. And hence no artist could depart from them. This is apparent in the images of the Hindu Pantheon, as shown in their dress and ornament. A strip of cloth is the only undergarment, which hardly goes down the middle of the thigh. The *Cháder* (*Dopatta*) or the upper wrapper, is shown by a thin band, which rises from the middle of the leg to the arm whence it again falls. The head-dress is an elaborate arrangement of *Jatá* (clotted hair), or has a crown showing intricate workmanship. The ornaments of the limbs are many: necklace, anklets, and the adornments of the loins, arm, wrist, ears, &c., are wrought into different patterns with rings, bells, chains, beads, &c.

The pose of the images is of different kinds. The common one is either seated or standing. The standing attitude is straight or bent; in the latter case one of the legs is placed a little forward and the right generally crossing the left, and touching the ground by the fingers. This is called the first of the *Tribhanga*—three bends of the body, (*Diagram* 6, *Fig.* 27)—the second being the curvature at the waist, and the third, the inclination of the head towards one side. In the seated statues the legs are crossed; the hands resting on the thighs, the palms of the hands being generally turned up, to indicate the attitude of devotion. When not so represented, as in conversation, the left leg is crossed and the right is supported by a lotus. Sometimes the squatted figure has both the legs hanging parallel from the seat. The hands are shown in different positions, sometimes hanging down—one for blessing, and the other holding a pitcher—(*Diagram* 6, *Fig.* 28). When upraised, the hands get different symbols, emblematic of the nature of a god or goddess. The arrangement of the fingers is done in different directions. When several hands are given to an image, they are generally made to radiate from a common arm When figures are represented in action, the pose becomes more animated, being indicative of the works they are engaged in. The gods are sometimes represented with their wives, seated on their lap on the left side, the two faces turned towards each other as in conversation.

SECTION II.

BRAHMANICAL PANTHEON.

The gods of the Brahmans are of several grades. The invisible Supreme God, Brahmá, or Parama Brahmá, is never represented in any form. In his exoteric aspects he is divided into three principal gods—Brahmá, the creator, Vishnu, the preserver; and Siva or Mahádeva, the destroyer.

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Brahmâ is generally represented as red-coloured, with four heads, of which three are visible in statues, and with four hands, respectively holding Vedas, a rosary and a spoon for lustration. Sometimes his two hands are empty, one hanging down forbidding fear, (*Abhaya*), and the other raised in token of blessing. His vehicle (Váhana) is *Hansa* (swan), suggesting the peaceful nature of its master. His *Sakti* (energy, personified as wife) is *Saraswati*. He has few devotees and fewer temples; nor is he known to have incarnated himself—the whole Brahmanical pantheon being owned by Vishnu and Siva. (See *Diagram* 6; *Fig.* 29).

Sarasvati, Brahmâ's consort, is a fair and beautiful lady, goddess of music and learning, who has a crescent above her brow. She is seated on a swan, her *Váhana*, and holds in her two hands a written scroll, and the *Vina*, guitar with two gourds. As the goddess of the river she holds a lotus and a cup of water. She is of white colour and is robed in white.

Vishnu (*Diagram* 7, *Fig.* 30) is the second of the triad, whose function is to preserve the universe from all dangers; and hence is the necessity of his incarnation. He has got one head and his colour is dark-blue; and his four hands hold *Gadá* (mace), *Padma* (lotus), *Chakra* (disc), and *Sankha* (conch). Sometimes his two hands are empty, of which one is raised for blessing, and the other showing *Abhaya*, fearlessness to all. Occasionally he is provided with many hands each holding a weapon. His wife is Lakshmi, and his *Váhana* is Garur, the man-bird. (*Plates* 25 and 74).

Vishnu as Náráyana before the creation is represented as reclining on the *Vásuki*, the seven-hooded serpent of Eternity, who floats on the primeval ocean. He is shampooed by his wife Lakshmi, who is seated just beyond his legs; while Brahmâ springs from his navel on a lotus stalk.

Vishnu as deliverer of the great white elephant, is depicted as riding on Garur, who is flying with his outspread wings; while the animal of the proboscis stands grateful in a lotus tank; and the attacking sea-monster, a Nag or mermaid (male), leaving his prey clasps his hand out of fear. (See central niche, *Plate* 6).

Lakshmi, his *Sakti*, is the goddess of wealth, who is represented as a lovely and benign lady. She is robed in yellow which is her colour. She holds lotus, rosary, and cord (*pâsa*), in her hands, one of which is sometimes hanging for *Abhaya* and the other raised for blessing. She is worshipped at new harvests with wheat and rice.

The theory of incarnations, of which Vishnu is commonly known to have ten, and sometimes twenty-four, is an idea not peculiar to the Hindus only.

The ten incarnations of Vishnu are—(1) Fish, (2) Tortoise, (3) Varáha, (4) Nrisingha, (5) Vâmana, (6) Parasuráma, (7) Ráma, (8) Krishna, (9) Buddha, and (10) Kalki, the last is yet to come.

The *Avatára* tradition of the Hindus beautifully illustrates the theory of the descent or rather ascent of man from inferior animals, as propounded by the modern scientists of Europe. The organism of the life principle, of which man is the highest development, might have, broadly speaking, commenced with the fish and reptile; (*Plate* IX., *Diagram* 36) tortoise is the next step, still partaking of the nature of water. That the boar is a higher development in land, is not difficult to understand. In the next stage of Nrisingha, man-lion, the life-wave on its onward progress, half emerges from the animal kingdom; and he in his turn produces the dwarf in body, but giant in mind. And the physical giant himself inherits his lordly nature of brute force in Parasuráma, who is typical of the pre-historic man, the savage *Savara*, elsewhere described, whose weapon is the axe. But in Ráma human perfection is reached, the lord of the universe, in whom intellect prevails over the brute force. In Krishna the intellect is further advanced, showing that great achievements can be effected by mind alone without the necessity of physical force. And in Buddha the same spirit is further illustrated by one, who, though, he left the secular world, could produce the greatest of religious revolutions. As a finishing touch to the series, the last, typical of the degeneracy of the world, will resort to physical force, and sword in hand, will regenerate it.

The *Matsya-Avatára*, the Oannes of the Chaldeans, is the incarnation of a fish, which Vishnu as-

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sumed to save Satyavrata Manu from the universal deluge that drowned the world. *Kurma* is the tortoise which served as a pivot for the churning of the ocean. Mount Meru was placed on it, round which the gods and the demons coiled Vâsuki, the serpent of Eternity, and turning it backwards and forwards, brought forth the Amrita (elixir of life), the physician, the moon, and other things, that benefited the parties. (See *Diagram* 8, *Figs.* 31 and 32).

The third *Avatâra* was *Varâha* the boar, which raised the earth from under the primeval waters, where a demon had imprisoned her. Varâha is represented as a complete beast, or as a man with the animal's head, *Prithivi*, the earth personified as a female, stands in the former figure, just in front, holding one of the tusks; in the latter she sits on the left upraised arm of the standing god, who tramples the sea monster, Hiranyâksha, with his left foot. The beast-form of the *Avatâra* is generally covered with several figures, representing all the gods of the Hindu Pantheon. (See *Plates* 25 and 41).

Narasingha is an incarnation, having a lion's head and the body of a man, who delivers his devotee, Prahlâd, the son of the demon king Hiranyâ-Kasipu, who persecuted him. Narasingha issued from a pillar, and taking hold of the demon, and placing him flat on his lap, tears his intestines and thus kills him, making his son king and successor. (See *Plate* 41).

Vámana is the fifth incarnation, being a Brahman dwarf, who humbled the pride of the demon king Vali. He was banished to the nether world as a punishment, and thus the kingdom of the gods was restored. (*Plate* 41).

Parasuráma is the Brahman hero with the axe, who twenty-one times defeated and slaughtered the Kshatriyas and thus freed the earth from their tyranny. He fought with and killed the king Kirâtârjuniya, who had insulted his father, a saint, while wrapt in meditation. Thus asserting the supremacy of the Brahmans, he retired to the Mahendra mountain (Eastern Ghâts) in Kalinga.

Ráma is the seventh Kshatriya incarnation of Vishnu, who with his wife Sitá and brother Lakshmana, went on exile, and defeated Rávana and other demons of Lanká (Ceylon), and thus freeing the earth from their enormity of sin, returned to Ajodhya, and became the king. In his images the distinguishing feature is his bow.

Mahâvira or Hanumâna was his monkey general, who has a lot of worshippers in the present day. He has a human body with the head of a monkey, who is generally represented as bent in attitude, trampling with his left foot two demons. In his right hand he holds his big club, and in his left the medicinal mount, which he brought from the Himâlaya to Lanká for healing the fatal wound of Lakshmana. He has sometimes Ráma and Lakshmana on his shoulders, his right hand being on his breast counting beads. (*Plate* 41).

Krishna is the next Kshatriya *Avatâra*, who delivered Mathurâ from a vicious king, Kangsa, befriended the Pandavas, and preached the sublime doctrines of the *Bhágavat Geetá*. Krishna is reported to have been miraculously born, and saved from the massacre of the innocents, and was killed by an arrow from a hunter, while he was on a tree. In statuary Krishna is represented as trampling on a serpent (evil personified) or as playing on a flute—Orpheus-like. He is also represented as raising the hill of Govardhana to protect the people and cattle from the wrath of Indra, whose worship he supplanted and who thereupon sends down storm and rain. (See infant Krishna with his mother in *Plate* 41).

Buddha is the ninth mortal descent of Vishnu, who, renouncing royal life and pleasures, attained *Nirvâna* at Buddha-Gaya, after six years' penance, and preached the *Sánkhya* doctrine of Kapila (figuratively—turned the wheel of the law) at Benares and other places. In course of time his teachings gathered a tone of individuality; and a new religion of the Buddhists came into being—now embraced by one-third of the human race. He is generally represented as seated in a meditative mood, with curly hair on his head; his legs are crossed, and his hands are either raised or resting on his thigh palms uppermost. Sometimes his hands touch each other in the act of enforcing his arguments.

The tenth is the *Kalki-Avatâra*, who, taking his birth at Sambala, and riding his white horse,

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will appear at the end of the world, and with a big sword in hand, will extirpate all vicious men; and thus cutting short the *Kaliyuga*, the age of sin, will re-begin that of truth (*Satyayuga*).

Of these ten incarnations of Vishnu, the Varâha and the Narasingha are the favourite subjects of the ancient sculptors. Ráma and Lakshmana merged into the conventional statues of Vishnu. Krishna is seldom found in ancient sculpture. At Mahâbalipur, Madras, there is a rock-cut scene, depicting his raising the hill Govardhana to protect his followers from the wrath of Indra. At Deogarh, some scenes from Ráma's life are represented; in one the four-handed hero with his brother Lakshmana is seated in a forest; in another Lakshmana is cutting the nose of Rávana's sister; while Sitá with her husband stands aside. In a third bas-relief the two brothers, bow in hand, are shooting at some demons. In a fourth, Ráma and Sitá stand in very graceful attitude, each having an infant in the lap. At Benares is a slab representing the two brothers seated amidst their monkey army, while the bridge over the sea is being built (*see* my Benares Report). The images of Vishnu are always surrounded by diminutive figures of his ten incarnations, the earlier ones being above and the later below.

Saiva Statues.

Siva is the destructive or rather regenerative principle personified of the Brahmanical triad. His name and attributes are traced in many an ancient language and religion. He is *Seth* in Egypt and *Sclanan* in the Semitic world; while in several dialects of the aboriginal savages in Africa and America, he is found in sound and substance in association with a snake (*see* Clarke's Philological Essays). So that Siva-worship must have originated from the very infancy of culture. The development of his worship in the *phallus* in the exoteric form is also traced throughout the world.

In Hindu pantheon he is represented as a white man with sometimes five heads. The river Gangá flows from his clotted hair; and on his forehead are his third eye and the moon, symbolical of great spiritual insight. In his four hands he holds an antelope, trident, lasso and drum. When his two hands are disengaged, one is raised for blessing and the other lowered for making his devotee fearless. Snakes are his special ornaments, which entwine his hair, arms, wrists and neck; sometimes a garland of skulls hangs from his neck. He is draped in a tiger's skin, and his *Váhana* is *Nandi*, the bull. In sculpture he is represented as seated or standing, dancing the dance called *Tándava*, or killing a demon of an elephant, Gajâsur. In his peaceful aspect his wife Párvati sits on his lap.

His consort has several aspects, of which the gentle and the benign lady is known as *Párvati*, and the terrible and destroying as *Káli* (time). The *Váhana* of Párvati is a lion; and she is generally provided with many hands, sometimes as many as eighteen, holding several implements of war. She is also known as *Mahisha-mardini*, in which aspect she kills the buffalo-demon, who, half rising from the severed body of the beast, assumes the form of a defiant man, sword and shield in hand, to fight with her; she however transfixes him with a spear, while her *Váhana* attacks the beast. In this form she is worshipped in Bengal and is known as Durgâ.

Káli is the skeleton goddess, who, with a sunken belly, mouth and eyes, stands inadvertently on her husband, who, finding no other means to appease her warlike frenzy, throws himself at her feet to save the world from the flame of her wrath, which issued while fighting with the demons. A finger of her left hand, fixed in her mouth, shows that the sense of shame has returned to her. Her skeleton-attendants are depicted close by, devouring flesh and bones of the fallen enemies. (*Plate* 75).

Siva's attendant is *Bhairava* (*Plate* IX., *Diagram* 38) who is represented in a terrific aspect, with many hands holding weapons of war. A dog, his Váhana is always near him.

The most common representation of Siva is *Linga*. The phallus, when combined with *Yoni*, the emblem of his wife, is symbolical of procreation. Sometimes the head of Párvati is attached to the Linga, with a serpent coiling over it. In a few instances a thousand Lingas are carved on the main one, hence called *Sahasra-Linga*; and in a fewer cases four heads are seen projecting from below the four sides. Panchamukhi Mahádeva is a group of five Lingas, of which the central one is higher than the others. Nandi, his *Váhana*, is always carved crouchant, and fronts the Linga in a separate temple. (See *Diagram* 9, *Figs.* 33 and 34).

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Siva and Párvati have two sons Ganesá and Kârtika. Ganesá is the elephant-headed god (*Diagram* 9, *Fig.* 36) of writing, who is invoked before all others, and who has a short stature and very corpulent belly, and stands in a dancing attitude. His *Váhana* is a rat. He has got one tusk, the other being destroyed in an encounter with Parasuráma. After his birth, Sani (Saturn) once looked at him, and at once his human head disappeared, and could not be replaced otherwise than by that of an elephant. In his four hands he holds an axe, a club, and a cup of sweetmeat, he eats with his proboscis. Kârtika is the general of the gods, who possesses six heads, and his Váhana is the bird peacock. He holds in his right hand a bow, and in his left an arrow. Bhairava is his attendant, (see *Diagram* 9, *Fig.* 35).

Inferior Gods and Goddesses.

Nine planets (*Diagram* 9, *Fig.* 37), (*Navagrah*) are *Ravi* (Sun), *Soma* (Moon), *Mangala* (Mars), *Buddha* (Mercury), *Vrikaspati* (Jupiter), *Sukra* (Venus), and *Sani* (Saturn). These are the planets, seven in number (whence the seven days of the week), to which are added *Ráhu*, the ascending node in an eclipse, and Ketu, the descending node, to make up the nine. *Ravi* is represented as driving on a chariot drawn by seven horses, which are led by *Aruna*, the brother of Garura; he has two lotus flowers in his hands; his two wives, *Prabhá and Chháyá*, are shooting arrows to drive away darkness, while a diminutive female stands between his legs, which have hunting boots. *Soma* is a white man, sitting on a water-lily, or on a chariot drawn by an antelope. *Buddha*, the son of the moon, is clothed in yellow, and is sitting on a lion. *Vrihaspati*, the priest of the gods, is a yellow figure, seated on a lily. *Sani* is a black man robed in black, and sits on a vulture. *Ráhu* is a big head with gaping mouth and without body, which is placed on a cushion; when he is represented as a whole figure, he rides on a lion. And the ninth *Graha, Ketu*, is the headless trunk of *Ráhu*, riding on a vulture; but in the sculptured lintel of a temple entrance, Ketu is a mermaid. With the exception of the Sun, Ráhu and Ketu, the others have no distinguishing features; their right hand is raised for blessing, and the left hangs down, holding a pitcher of water.

Ashta-Dikpálas are the eight guardians of the cardinal points of the compass. They are *Indra, Surya, Agni, Váyu, Varuna, Yama, Kuvera* and *Soma*. They are shown for convenience in a tabular statement with their *Váhanas*, attributes, colour of clothing, and the directions in which they preside.

No.	Names of gods.	Points which they guard.	Váhanas.	Symbol.	Colour of clothing.
1	Indra—white, ...	East,	White elephant with four proboscis,... ...	Vajra—thunder-bolt, ...	Red.
2	Agni—ruddy, ...	S.-E.,	Blue ram, ...	Sikhi—spear, ...	Violet.
3	Yama—green and blue,...	South,	Blue buffalo, ...	Danda—sceptre, ...	Orange.
4	Surya, ...	S.-W.,	Chariot, ...	Padma—lotus, ...	Bright yellow.
5	Varuna—white, ...	West,	Makara, ...	Pâsa—lasso and umbrella,	White.
6	Vâyu—white, ...	N.-W.,	White antelope, ...	Dhaja—flag and arrow, ...	Blue
7	Kuvera—white, ...	North,	Aerial car or white horse,	Khaṛga, ...	Rosy.
8	Soma.	N.-E.,	White antelope, ...	Sankha, ...	White.

Surya (*Diagram* 10, *Fig.* 38) is sometimes substituted by *Nirriti*, one of the Rudras, a personification of death, robed in deep yellow, and borne pickapack by a man. *Soma* is also replaced by Ishâna or Prithivi. *Kuvera* is deformed in legs, and is represented as seated on *Pushpaka* chariot.

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The *Sapta-mâtrics* (seven mother) are *Brâhmi, Máheswari, Kaumâri, Várâhi, Vaishnavi, Indrâni,* and *Chámundá,* who are emblematical of the seven-fold energy of nature. They are generally carved on a slab, being flanked by Mahâdeva and Ganesá on each side: when seated, they have children on their laps. Their vehicles are swan, Nandi, peacock, boar, garur, elephant, and Mahâdeva.

Prithivi, the earth personified, who is generally represented on the pedestal of statues, sits on a tortoise, two mermaids adoring her at her sides.

Gangá is the goddess presiding over the river Ganges, and riding on *Makara,* sea-monster. She generally occupies the bottom of one of the jambs of the temple-entrance.

Jamuná, the sister of Yama, Death, is the river Jumna personified, whose vehicle is the tortoise, and who is the corresponding figure occupying the other jamb.

SECTION III.

JAINA SCULPTURE.

The style of treatment and the *Avarana* (grouping of figures and ornaments around the main image) is almost similar to the Brahmanical statuary. The principal figure, called *Tirthankara,* who is always represented nude, either stands or sits on a highly ornamented cushion, below which is his symbol, flanked by two lions, whence the pedestal is called *Singhâsana.* The standing Tirthankara has his two hands hanging down, without holding anything; and the seated one has his feet crossed, on which the hands (never more than two) are placed one above the other, palms uppermost. Above his head, which has curled or clotted hair, just like that of Buddha, is the representation of the three Jaina heavens, in ornamental circlets, projecting half-way, on which a crouchant man beats a drum, signifying the unalloyed bliss in the other world. (*Plates* 24, 70, 73)

The *Avarana* figures, which surround him, are just like the Brahmanical ones: some are devotees, some hold fly-flaps, &c. On the side pilasters are two Indras standing on elephants; above are some diminutive Tirthankaras, seated or standing, over whom hover *Gandharvas,* celestial musicians, husband and wife holding wreaths of flowers. Beyond the Indras is the usual lion trampling an elephant, over which is the crocodile beaten by a man.

In the statues of female saints, such as the mother of *Mahávira,* Padmavati-Dharanendu, &c., a tree, generally of mango, is the crowning piece of the composition. They are generally provided with children on their laps. Mahâvira's mother is sometimes represented as reclining and shampooed by a female who sits at her feet. The female statues have also the Singhâsana, the pedestal having the sacred symbol in the centre and two lions at the sides.

Inscriptions are generally found on the pedestals of Jaina statues, in which the dates, name of the donor and his genealogy, and sometimes the name of the reigning king and the nature of the gift are mentioned. So that many of them yield historical results.

The Jainas like other religionists, believe in a series of Tirthankars or Jinas, twenty-four in number, who, though generally kings, renounced all worldly attractions and led a saint's life. They were born amidst prodigies. The mother of each, in conceiving, invariably saw dreams, sixteen in number, called *Soláswapna,* wherein she saw signs of her son's future greatness. The visions are of lion, bull, pitcher, elephant, goddess Sri or Lakshmi, garland, the moon, the sun, a flag, vase, lotus-lake, ocean, the celestial abode, a heap of jewels, and a flame.

It is curious to observe that both the Buddhists and the Brahmanists, like the Jaina 24 Tirthankaras, have 24 Buddhas and 24 *Avatáras* (see *Bhagavat Purána*). The lives of the Tirthankaras might be divided into (1) boyhood, (2) reign, (3) tutelage, and (4) *Nirvána* to death. Their height and longevity ranged from 500 bows to 7 hands, and from 84 lakhs to 72 years. The Jainas have divided time into two great epochs, called *Utsarpini* (ascending) and the *Apasarpini* (descending) cycles, each of which produce 24 Tirthankaras; in the former the age and size of man increase, and in the latter, decrease as time rolls by. The present cycle is *Apasarpini,* when every thing is declining.

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I need not enter into the lives of the saints; but a tabulated statement is submitted to show at a glance the several points of note:—

Statement of the 24 Tirthankaras of the Jainas.

No.	Name.	Symbol.	Colour.	Where born.	Where died.	Height.	Age.	Remarks.
1	Adinâtha or Rishavanâtha,	Bull, ...	Yellow or golden,	Aujodhya,	Kailas, ...	500 bows,	84 lakhs,	Descendant of Ikshaks.
2	Ajitanâtha, ...	Elephant,..	„	„	Satranjaya (Guzerat),	450 „	72 „	
3	Sambhava, ...	Horse, ...	„	„	Sumet Sikhara or Pravas,	400 „	60 „	
4	Avinandana, ...	Ape, ...	„	„	Pravas, ...	350 „	50 „	
5	Sumatinâtha, ...	Curlew, ...	„	„	„ ...	300 „	40 „	
6	Padmaprabhá, ...	Lotus, ...	Red, ...	Kansambhi,	„ ...	250 „	30 „	
7	Suparswa, ...	Swastika,...	Green, ...	Kashi (Benares),	„ ...	200 „	20 „	
8	Chandraprabhá,	Moon, ...	White, ...	Chandrapuri,	„ ...	150 „	10 „	
9	Pushpadanta or Suvidhi,	Crocodile,	„	Kakendripuri,	„ ...	100 „	2 „	
10	Sitalanâtha, ...	Srivatsa, ...	Golden,	Bhadrapuri,	„ ..	90 „	1 „	
11	Sri Angsanâtha,	Rhinoceros,	„	Singhavadpuri	„ ...	80 „	84 „	
12	Basupujya, ...	Buffalo, ...	Red, ...	Champapuri,	Champapuri,	70 „	72 „	
13	Vimalanâtha, ...	Boar, ...	Golden,	Kampilya,	Sumet Sikhara,	60 „	60 „	
14	Anantanâtha, ...	Falcon, ...	„	Aujodhya,	„ „	50 „	30 „	
15	Dharmanâtha, ...	Thunderbolt,	„	Ratanpuri,	„ „	45 „	10 „	
16	Santinâtha, ...	Antelope,...	„	Hastinapur,	„ „	40 „	1 „	
17	Kunthanâtha, ...	Goat, ...	„	„	„ „	35 „	95,000 yrs.	
18	Aranâtha, ...	Nandyavarta-mark,	„	„	„ „	30 „	84,000 „	
19	Mallanâtha, ...	Jar, ...	Blue, ...	Mithilapuri,	„ „	25 „	50,000 „	
20	Suvratanâtha, ...	Tortoise, ...	Black, ...	Kusagrapur,	„ „	20 „	30,000 „	Descendant of Jadu.
21	Neminâtha, ...	Blue waterlily,	Golden,	Mithilapuri,	„ „	15 „	10,000 „	
22	Aristanemi or Neminâtha,	Conch, ...	Black, ...	Souryapuri,	Girnar, ...	10 „	1,000 „	Younger cousin of Krishna.
23	Parswanâtha, ...	Hooded snake,	Blue, ...	Baranasi,	Sumet Sikhara,	9 hands,	100 „	Married the daughter of king Prasenajit in about 777 B.C.
24	Vardhamâna or Mahâvira,	Lion, ...	Yellow,	Kundapura, Vaisâli,	Pawapuri,	7 „	72 „	Flourished during the reign of Hastipala; died in 526 B.C.

Of these 24 Jinas, the most favourite ones among the Jainas, are the first, sixteenth, and the three last.

I beg to remark here that Orientalists have fallen into some sad mistakes about the Jainas and Buddhists (1), denying the existence of God; (2), *Nirvâna* meaning death. The very fact of a Tirthankara's or Buddha's undergoing meditative abstraction (*Yoga*) predicates the union of the human soul with the universal. The fundamental principle underlying the Jainas and Buddhists, is the worship of the Supreme being through those who have advanced beyond the run of common mankind. Hence is the system of pantheism and mythology, the prophets and saints; and the Jainas and the Buddhists were not exceptions to the rule. It must be admitted at the same time, that it is always the tendency of the illiterate religionists to ignore what is in the background; and hence the ill-founded theory has been built up that the Jainas and the Buddhists are atheists; and *Nirvâna* meant annihilation.

As elsewhere touched upon, the 24 Tirthankaras were not the only subjects in Jaina sculpture. The mother of *Mahâvira*, like those of Buddha and Krishna, has had divine honors paid to her. *Padmâvati* and *Dharanendu*, female and male, having children on their laps, are constantly seen among Jaina statues. And not content with them, the Jainas have incorporated in their system some of the Brahmanical gods and goddesses, such as Indra, Garur, Isâna, Sukra, Sarasvati, Lakshmi, Bhavâni, Hanumâna, Bhairava, Ganesâ. (*Plates* 75 and 76)

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SECTION IV.

MISCELLANEOUS SCULPTURE.

Columns, architraves, and plinth-mouldings have generally figures, single or in pairs, of husband and wife, enclosed in panels. They exhibit grouping in a series of figures, representing different scenes, such as dancing, worshipping, hunting procession, making love, &c. Between the double capitals of columns, are statues in the round and in different attitudes, some of which show exquisite workmanship (*Diagrams* 10, 11 and 13, *Figs.* 39, 40 and 55 and *Plate* 77).

In the Vishnu temples at Chândpur and that of Trinity at Dudhahi are to be seen some fine specimens of the architrave bas-relief; and in that of *Ling* at the latter place are shown four different scenes from the life of Mahâvira. The highly artistic bas-reliefs of the Gupta period, that once adorned the walls of the platform of the Dasavatára at Deogarh, have already been mentioned.

The entrance to the sanctum of temple, which is composed of two jambs, lintel and door-step, is covered with figures in rows or in panels, chiefly husband and wife in amatory attitudes.

The ancient Sati stones also contain fine bas-reliefs in rows. The uppermost is a figure of Mahádeva with three heads. Below is the Rajah either worshipping or reclining, and shampooed by a female. Lower down are battle scenes, in which the Rajah is engaged fighting with his enemy.

SECTION V.

ORNAMENTS.

The decorative carvings that were employed to relieve the monotonous effect of flat surfaces, are too numerous to be detailed exhaustively in a report like this. A large treatise might be written on Hindu ornaments; those illustrated in the "Grammar of Ornaments" and such other publications, are too few to be satisfactory. Since I could not find time to make detailed drawings of them, I have taken impressions, from which I beg to submit a few plates (*Plates* 78 to 82) of sketches, which will convey a rough idea of their richness and variety. (See also *Diagram* 11, *Figs.* 41, 42 and 43 for pediments and ceiling).

The most simple of the purely Hindu ornaments is the petal of the lotus, which runs in a series in the moulding, called *Padma*. Its point is sometimes shown folded or bent like that of the Greek Acanthus, which is also seen in Indian temples, especially in Gupta sculpture. The second class is the *Arabesque*, which is carved in wavy lines of stem, leaf and flower, the disposition of which varies in different patterns. The third is a sort of chevron carving, an arrangement of triangles, of which each shows three petals of a flower. The fourth is the row of lotus, alternately circular and rhomboid. The fifth is the vertical row of tulip flower in profile, which is carved just at the angle of the indentation of the entrance jamb. The sixth is the ornament called *Rámarekha*, and the Padma, which have crests and cusps, whose points are turned into volutes. The seventh is the triangular drops, that adorn the lower portion of the architrave. The eighth is the horse-shoe diaper, and its complicated series, which adorned the *Sikharas*. The ninth, the beaded ornament, is a narrow fillet having a line of beads.

But Hindu carvings are generally seen in complicated patterns; and one class of ornament shows so many intricate details, that a general yet brief description of them is not an easy essay. The lotus for example is, in one case, simply a band of petals; in a second a series of either circular or quadrangular flowers of four petals or more, which are arranged diagonally; in a third, is a large lotus in bold relief, or in pendent, which generally occupies the centre of a ceiling or vault, and of which the petals are arranged concentrically. In the base mouldings of columns the lotus-petals are disposed very beautifully, the relief being soft and wavy.

The scrolls either in columns or in architrave and plinth mouldings, are also of many forms. The serpentine stalk beautifully rises from and subsides in, the background, with the leaves and flowers springing back to occupy each curve. The scroll in independent circlets exhibits elaborate

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workmanship in a small space. And the development from this circle to the round *leaves* is but one step, which in cuspings exhibit appropriate elaboration in a multitude of designs.

And in the crest itself in either the *Rámarekha* or *Padma* mouldings, is carved either the half quadrangular lotus or two volutes springing outside from the vertical petal, or becomes a boss, having a horse-shoe diaper with serpentine wings of flowers and beads.

These and the other innumerable ornaments of the Chandel period, though rich and skilful in themselves, lose their importance in comparison to those of the *Gupta* sculptors. On the entrance and panels of the *Dasavatára* temple at Deogarh are seen such a wonderful combination of designs, and withal so graceful and in so harmonious keeping with the statuary, as bespeaks the tastes and talent of the highest degree of the art. Full justice cannot be done them, but by detail photographs and elaborate drawings. Elegantly does a dwarfish boy support a pilaster, carved with acanthus leaves, which is crowned with *Gangá* and *Jamuná*, the two river-goddesses of graceful form and attitude. Several figures of birds and men are transformed into the beautiful foliage; exquisitely carved plants ascend from a playful boy, above whom are his comrades climbing the same and sporting in equal glee. The arrangement of the leaves in a wavy line, the foliage springing from a plant or ornamental pitcher *(Kalasa)*, the several forms of lotus and stalks, the beaded band and the bell-festoons, one and all show, like the neighbouring sculpture, the production of a master-mind.

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CHAPTER IV.

PAINTING.

Painting, like sculpture, was also an indigenous art of the Hindus, who did not get any help from their neighbours, *Yavanas;* and on the advent of the Mohamodan invaders, who had no æsthetic taste, and hence destroyed, as far as they could, the monuments of subject nations, this art declined, even though patronized by the Rajahs of Rajputana and Central India. And the iconoclastic rulers could not but at last yield to the influence of the ruled, from whom they learnt it; and thus the Mohamedan pictures on ivory and paper, illustrating portraiture, *Shahnamah* and other Persian tales, grew into fashion at Delhi and other places, where the early Moguls, chiefly Akbar, made a compromise with indigenous arts and taste.

Hindu painting has been from time immemorial employed to depict scenes from mythology and the *Purânas;* and we can easily imagine that it preceded the growth of the indigenous sculpture. Though *Viswakarma* was the architect of the gods and of equal age with them, *Chitragupta*, the scribe of *Yama*, the judge of the dead, is the recorder of facts, just as they occur, evidently the reminiscence of a primitive period, when the picture-writing or hieroglyphics, whence originated arts, if not culture, had come into being, *Chitragupta* literally means picture-writer; and *Alekhya* originally conveyed the sense of ideograms, the consecutive pictures of a life, as that of Râma, described in the drama of *Bhavabhuti*.

The earliest specimen of Indian paintings, now known, are the frescoes in the caves of Ajunta, which depict scenes from Buddhistic legends, and with which I have no concern. The next in age were those I discovered at Madanpur, on the ceiling of the *Chhoti Káchári* (Vishnu temple) (*Plate* 2, *Diagram* 47). These frescoes are most probably executed during the reign of Madana Varmâ (1130—1165 A.D.), if not earlier. The third and the latest series are the Bundelâ paintings, dating from about 1600 A.D. Under this class falls the frescoes in the Narasingha's temple at Tâlbehet.

No criticism need be passed on the anatomy and the composition of the frescoes. What has been said on the sculpture applies with equal force to this art. As to the manner of working, the dead space of stone, I mean, where there was no sculptural ornament, was covered with a thin plaster, on which the ground colour, blue or umber, being mixed with oil, was laid; and the outline was done in either black or burnt sienna; and then the several other body colours are filled in without much toning or shading.

The Madanpur frescoes, which look very dim unless moistened, are on the big ceiling slab of the *Mandapa*, of which the eastern portion has peeled off, and on the underside of the southern architrave. The centre is occupied by a large lotus, and two *Gandharvas*, celestial musicians, thinly draped but highly ornamented, who front each other and hold garlands in honor of the presiding god, Vishnu. The soffit of the architrave exhibits scenes on *genre* subjects, 14 in number. (*Diagram* 11, *Fig.* 44).

The first is a reclining man beaten by a snake; 2nd, the water-bird attacked by a crab; 3rd, a bird and monkey seated, below which is a horse; 4th, husband standing and wife seated; 5th, a tree and a man running; 6th, a river, a man loaded, and an animal and a bird on one side, and a seated woman on the other; 7th, a man holding a flower, which is half hidden by the caryatide capital, that also covers a part of No. 8, a woman beaten by a man; 9th, a horse; 10th, a seated figure raising the hands over his head; 11th, a lion and lioness, the latter in a den; 12th, a monkey blowing an instrument, and another fore-shortened, coming out of what looks a cave; 13th, a seated figure, below which are two birds confronting each other; 14th, a female seated, and a male crossing a stream, which is close by,—be

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looks towards her. Some of these pictures illustrate the tales of *Panchatantra*, the original of Æsop's fables. It will be well if detailed coloured copies are made of them with full letterpress, which will be a valuable contribution to the illustration of the Indian Art.

The Bundelâ painting is a living art still, though along with the decay of cognate arts, it has considerably degenerated. While in its height the local fresco-painting exhibits Mogul influence in dress and conventional representation of figures. Originally this Bundelâ Art sprang from that of the Chandela, which shows a decided superiority in anatomy and action.

The earliest of the Bundelâ paintings are found in the Phulbagh and Sish Mahal at Orchhâ, and in the Bir Singh Deo's Mahal at Duttia. In the latter are some fine works in oil and water-colour. I have taken detailed copies, twelve plates, of the frescoes, about 200 years old, in the temple of Narasingha at Tâlbehet (*Plates* 83 to 94). I have devoted three plates to the water-colour frescoes in the *Chaturi* of the Bânpur palace, some 65 years old (*Plates* 96 to 98). In the Lachhmi temple at Orchhâ are also fine frescoes, though only about 50 years old. In Jhânsi and other places, Bundelâ frescoes are seen in abundance, as in the several temples and houses of which the front facade is invariably painted.

This style of house decoration is found in towns beyond Bundelkhand. The *Chhatri* (mausoleum) of the Bhartpur Rajah at Govardhan is decorated like the Bundelâ edifices; and Benares, Hardwar, Mathura, and other towns, possess pictorial representations, which might stand comparison with the best productions of the native pencils. The productions of the Jeypur and other indigenous schools still find a ready market among the natives, who have not imbibed English influence.

The now desecrated temple of Narsingji occupies the left side bastion of the Katilâ gate of the old hill fort at Tâlbehet, which is said to have been built by Rajah Debi Singh, about 200 years ago. The temple has a vestibule, nave with ailes, and circular shrine, the last occupying the bastion itself. The walls of the nave and the vestibule are broken by arches and niches; and the dead spaces are elaborately painted with scenes from the life of Râma and Krishna, as also processions, palaces, dancing scenes, soldiers, conventional portraits of Rajahs, &c. The paintings in the antechamber are in oil colour, all the rest being in water. Much of this has peeled off or is covered with smoke; and the original gaudiness has toned down into a sombre hue, that keeps well their subordinate position as ornamental adjuncts to heighten architectural effect.

The paintings of the walls from bottom to the upper line of the openings have been generally destroyed by whitewash. Above this, to the spring of the vault, the frescoes are arranged in rows. The first row in the vestibule represents the early life of Râma, Dasaratha's Durbâr, the boys taken by Visvâmitra to the hermitage, their killing of the demons, their marriage procession, &c. The centre is occupied by the pictures of Narasingha, and the picture of the Rajah and his court. The other rows are filled in with fishes, lotus flowers and leaves, cuspings and rosettes, above which are plantain trees, among which are Krishna and Rádhâ alternately dancing or playing on musical instrument. The sloping sides of the vault are decorated with wavy plants, flowers and leaves, among which are sporting figures, and the flat central space is taken by a group of musicians, having Mogul dress.

Inside the nave, of which the vault is not seen painted, the eastern wall exhibits two guards with the four symbols of Vishnu, flanked by Garur on one side and Hanumâna on the other. Above them are Ganesá, Narasingha, Durgâ, &c.; further up is the elopement of Rukmini by Krishna, chased by Sisupâla's army; Râma and Sitá seated, &c., the uppermost row being filled with lotus. The northern and southern walls have two rows of ornamental niches with a band of flat space between them, all filled with figures, singly or in groups. The principal subjects are Náráyana reclining on *Sesanâga*, the different incarnations of Vishnu, saints, gods, goddesses, monsters, &c.

The frescoes of the western and portions of the northern and southern walls, which are in oil, exhibit a comparatively superior workmanship. The western wall has two *Dvárapálas* (door-keepers), above whom are the gods, sun and moon, respectively driven by seven horses and elephants; between whom is Narasingha, adored by several seated devotees. Above them is a row of pictures, the centre of which is again occupied by the Man-lion incarnation, flanked on the right by Brahmâ, Vishnu

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and Siva, and on the left by the Rajah, his court and Ranies. Above them is a carved statue of Ganesá in a niche; while Sitá and Ráma, Rádhá and Krishna are on the sides; the former pair seated on the throne, the latter dancing. The uppermost series again shows Narasingha in the centre; and the Boar incarnation killing the demon on the left; and on the right, Krishna at home, Parasuráma destroying Kirátárjuna, and Ráma fighting with Rávana.

The oil colour portion of the northern wall has ornamental panelling in plaster below, above which are two scenes—one is the battle of Ráma with Rávana in an enlarged size, and the other is Krishna raising the Govardhana hill to protect the cattle and the inhabitants from the wrath of the offended Indra, who sends down stormy rain. The third upper row has niches with Ganesá, Mahádeva and wife—Párvati on a lion. The fourth band of pictures has the Varáha fighting with the demon Hiranyaksha, and beyond a garden is the palace of Vishnu. The fifth shows another set of niches with the frescoes of Krishna and his mother, musician Nárada, the ascetic, &c. The uppermost exhibits a palace scene, where Krishna is killing Kangsa, the tyrant of Mathura, the *Trimurti*, the tenth and the future incarnation of Vishnu, the cow of desire, Garur, &c.

To avoid the length of this report, I have given here a very brief account of native painting. Many of the subjects and scenes depicted are worth detail drawing and description.

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CHAPTER V.

GAZETTEER OF THE ARCHÆOLOGICAL PLACES IN THE DISTRICT OF LALITPUR, IN ALPHABETICAL ORDER.

Bachhrawni is a small village, half a mile south of which and on the high bank of the Sujnam nalla are the remains of a Chandel temple, sacred to Mahádeva, who is worshipped here as Bhadreswar, and is visited by devotees from the distant villages. The temple when complete had a pillared porch and shrine, both of which were flat-roofed. Scattered about the place are several images, chiefly broken, of Gauri Shankar, Vishnu, Nandi, the Seven mothers, &c. The temple stones are finely carved. The Linga with the head of Párvati attached to it is *in situ* inside a modern shrine, which remains unfinished.

Bânpur is a large village with a Post Office and Thana (*Plates* 60, 61 and 95 to 98), which became in 1838 the seat of the Bundelâ Rajah Mor Prahlád, who was in 1811 expelled from Chanderi by Scindia's French general. He built a palace here on an ancient mound, which is surrounded by tanks on the three sides. Owing to the rebellion of his son, Mardan Sing, it was destroyed by the British army in 1857. The palace was surrounded by double walls with bastions in the corners. It had two parts, the northern half being the Rajah's mahal, the southern, the Rani's. The former was three-storied in height with the square tower on the northern end, as shown in the sketch. All the floors are vaulted, and the rubble masonry is very strong. The painted room, called *Chaturi*, occupies a portion of the upper range. (See *Plates* 95 to 98).

In the neighbourhood of Bânpur are scattered several vestiges of antiquity, even earlier than the Chandel. Beautiful statues of Mahádeva, Ganesá, Bhaváni, Vishnu, Surya, Káli, Varáha, &c., are seen everywhere, broken or entire. Ganeskherâ is an ancient site, where there is a large elephant-headed god, who possesses eighteen hands, and measures 8' 0" × 4' 0". Pâlikherâ is another deserted site just north of the large tank. Mâniktillâh is a large mound, where is a collection of interesting sculptures of Vâsuki and other gods; a beautiful Náráyana is half buried in the soil, which is worth taking out and caring for. In an island of the western tank is a kiosque of four Chandel columns, with two Varâhas of the animal form, whose body is covered with bas-reliefs.

About a mile south of the village are the ruins of some Jaina temples, of which one still exists in its entire form (*Plates* 60 and 61). Within a dilapidated Bundelâ temple is a colossal statue of a Tirthankara, called *Ling* here, which has two short inscriptions under the hanging hands, one of which is dated Samvat 1001 (A.D. 943—944). Here are two traditions in association with the ruins. The Brahmans say that it was here, that in the mythologic period, lived Bânâsur, the demon, whose daughter Ukhâ worshipped the large Ganesá in the Ganeskherâ, and from whom the word Bânpur is derived. And the Jainas say, with regard to their ruins, that in ancient days, Parah Sah was a very rich merchant, who, possessing the philosopher's stone and innumerable buffaloes, built them. The town originally was a large one, and the several mounds ascribed to the betel-leaf growers (*Támbulins*) lend evidence to their supporting the luxury of a large population. It was an early Mohamedan Badshah who destroyed the several temples, building mosques in their places.

Bâr is a picturesque village situated on the slope of a hill, which is crowned by a half-built Bundelâ castle, and on the other side of which is an expansive tank. Here it was that Rám Sah, a scion of the Orchhâ family, first settled before he and his descendants went to Tâlbehet and Chânderi. On the south of the tank is the ruined village of Vijâpur, and imbedded in the jungle is a beautiful

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temple of Mahádeva, that has the usual porch and shrine, of which every part, especially the entrance, is elaborately carved, (*Plate* 63). A defaced inscription is on the southern bench. The *Sikhara* is of an unusual type, being built of graceful tiers upon tiers, full of ornaments and capped with a double *Amalaka* (ribbed melon).

Bhâdona is a small village four miles west of Tâlbehet, close to which on the east are the remains of several small temples of the Gondwâni type, of which three are still standing. Two are dedicated to Vishnu and one to Linga of Mahádeva. (*Plate* 66 and *Diagram* 4, *Fig.* 20).

Budhni is a small hamlet on the Jâmini, which has the remains of some beautiful temples, (*Plates* 60 and 62). Innumerable statues and bas-reliefs are scattered about the place; some of them are very beautiful. Among a group of débris, stands a temple, sacred to the sun-god, whose statue is inside. Originally it was a grand structure, having a large *Mandapa*, and the two-storied shrine and the porch, on which were bestowed very rich carvings and bas-reliefs. Only the shrine now stands in a skeleton form. The entrance has minute figures; and the lintel and the frieze show the ten incarnations of Vishnu, with himself and Lakshmi occupying the central panel. Lower down are the *Navagraha* and the seven mothers.

Chândpur is a completely deserted town of some extent, that is imbedded in the holy hill of the Vindhia range (*Plates* 28 to 33). It has several groups of the Chandel period, which are shown in a sketch map. There is a tank full of lotus flowers, in the centre of which is a sculptured column. The first group of three fanes is on its embankment, the largest being that of Mahádeva, called *Sahasra Linga* (*Diagram* 12, *Fig.* 46) with four projecting figures below. This temple, the lintel of whose entrance shows Mahádeva dancing the *Tándava*, has a spacious shrine with columns inside and a *Mandapa*, in front of which on the east is a small flat-roofed fane of four pillars, enshrining Nandi. This temple of Sahasra Linga has its shrine standing on a square portion of the embankment that project in the tank. South of it is another flat-roofed fane with a porch, dedicated to Brahmâ, whose seated statue with his consort on his lap is inside; but the peculiarity here is, that the central figures of the lintel are that of Vishnu and his wife. The third temple is that of Ganesá, of which only the porch remains.

The second group of temples is that of Varâha of the animal form, large in size and covered with representations of all the deities of the Hindu Pantheon. On the pedestal of this figure is an inscription dated Samvat 1203 (A.D. 1147—1148). It stands on an island of the tank—now a peninsula. The plinth of three large temples, besides smaller ones, can be traced amidst a large débris of beautifully carved stones and images. Among them is a large but fallen column, which is inscribed.

The third group consists of two temples of Belmori, of which the larger one has lost its shrines, and the *Mandapa* is a dislocated skeleton, of which the columns and other members of the body are out of perpendicular. There is a big hole in the centre of the basement of the *Mandapa*, as also at the back, which was no doubt dug in search of hidden treasure. The smaller temple having a little shrine and porch, is also out of perpendicular. Here is a tradition of hidden treasure:—

"Bel mori ki chháyá mé; aur Talao ki pár.
Tîr bhar idhár, Tîr bhar udhár."

Meaning to say that hidden treasure lies "in the shadow of Belmori (the ground, where the shadow falls) and on the other side of the tank; one bow-shot this, one bow-shot that, side." This kind of saying about hidden treasure I have heard in many other places.

The fourth is the largest group of ruined temples, of which two still stand in a dilapidated state—one minus the sanctum. They are chiefly dedicated to Vishnu (*Diagram* 12, *Fig.* 47). A colossal Hanumân is found among the ruins. An architrave, among several piles of sculptured stones, has a short inscription, close to its honey-comb carvings. These ruins were surrounded by a wall all round.

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on the south of which is a small chamber built of dressed stone. Two temples of Vishnu are there also—one minus the sanctum.

The fifth is the group of Jaina temples, of which three still stand in a broken condition. The first has a shrine and a broken Mandapa: the floor of the shrine is much below the ground level, entered through a very small opening. Inside is a colossal standing Tirthankara, some 25 feet in height. Just in front of this temple is a small four-pillared fane (*Diagram* 12, *Fig.* 48) containing some statues. The third has only the tall porch, with the entrance nicely carved; its shrine is gone, and its presiding deity, another colossal Tirthankara, is close by. These temples had an enclosure with statues with seated images around, like that of the great Jaina temple at Deogarh. Many Jaina figures are scattered about the place.

The sixth is a middle-sized Vishnu temple with a shrine and porch, of which the outer coating of the *Sikhara* is gone. The inside of the porch is highly carved, especially the architraves, which exhibit a series of bas-reliefs, as shown in a detail sketch. It is called *Bhándaria*.

The seventh is the temple of *Jhámmár*, of which the shrine is gone and which was dedicated to Mahádeva, whose dancing image is seen above the entrance. The porch is finely sculptured. A square well is close by, called Jhâmmâr, whence the temple is so called.

The eighth is a small fane imbedded in the jungle west of the lotus tank.

The thickest part of the tank was on the east of the fourth group of Brahmanical temples. Many old houses were standing, till last year railway vandalism invaded them. Innumerable sculptured stones, many fine wells, square and round, and other relics of Chandel antiquity, are scattered about. The site of a Jaina temple or two is on the eastern extremity of the town.

On the Sumo hill, about two miles south-east, is a mediæval Jaina temple, with an inscription slab and some ancient sculptures.

The local tradition is that Parah Sah was a very rich Jaina merchant, who built the Jaina temples here; he once went to Benares, on a call from his mother, and celebrated a grand feast and sacrifice.

Chanderi is an extensive but now ruined city, which stands on the Vindhian plateau, surrounded by peaks, which are crowned by ancient edifices, chiefly mosques and Mohamedan tombs (*Plates* 58 to 59). It is said to have been founded by Vakradanta, father of Sishupâla, the antagonist of Krishna. Very few are the vestiges of pre-Mohamedan remains found here. It cuts an important figure in the history of the Mohamedans and Rajputs, and Mahrattas, and underwent several sieges.

The town is very picturesquely situated both by nature and art. The hill fort commands the town, which is on its lap as it were, and which has also its protecting walls with several gates. Hâwâ Mahal, enclosed in the Bâlâ killâh, crowns the hill fort on the town side. The present town contains many interesting edifices. The Jâgeswari is a group of modern temples, on the scarp of the hill fort, which contains some rock-cut figures and inscriptions. The *Nawkhandi* is a Bundelâ palace of nine courts and four storeys in height, erected by Debi Sing. The Jamâ Musjid is a Pathan structure, of which the gate is very elaborately ornamented. The Katti Ghâtti is a well known hill-cut gateway measuring 192 feet in length, 39 feet in breadth, and 80 feet in height; it has an inscription in Persian and Hindi, and was excavated by Jaman Khan in 1490 A.D. Near it are a group of large Jaina figures cut in the rock (*Diagram* 12, *Fig.* 49).

Here are many beautifully carved Pathan edifices. Several graves and tombs exhibit excellent workmanship in ornaments. Koshuk Mahal has already been described. Bâdal Mahal is a fine two-storied house with very bold projecting verandahs, that stand on seven stone brackets. Here are several *Madarsáhs* of the tomb type, having columns, domes, &c.; one is a tall one without verandahs, of which the dome is fallen; it has a double row of struts and cornices. Another has a central dome with verandahs on the four sides; and a third has a large court-yard with gallery around, with a gate on each side. The gates here are composed of two minarets on the sides, and a double arch between, which is covered with fine ornaments. Here are also many large wells, square and round, chiefly

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inscribed, which have flights of steps to reach the water. There are many tombs, of which one is a noted one of Mewa Shah, and the other is Panch Moria. Gopi Tewari's house is a very fine piece of domestic architecture of the fourteenth century. Besides, there are innumerable interesting buildings which cannot find a place in a short account like this.

Buri-Chanderi, about nine miles north-west of the modern one, is the original town, which is, like Dudhahi, Deogarh, &c., imbedded in the jungles, to survey which is a very difficult work. The tradition is, that Rajah Kuram, whose palace now exists in a dilapidated state, once happening to bathe in Parameswari Talao, was restored to health from an incurable disease; and so out of gratitude to the sanctity of the locality, founded the present town. The old town stands on the slope of a hill, below which is a deep stream. It is fortified with walls of dry masonry, having unpretending gates, which lead to the palace, called Kot, having a purely Hindu gate and small houses of dry masonry, of which one room is dedicated to Gondbábá, a reminiscence of Gond occupation. South of the Kot is a very interesting group of Jaina temples of which some are fallen. They are about a dozen in number; of which some are of very beautiful workmanship. A few show peculiarity of forms and details. Innumerable images of Tirthankaras, large and small, are scattered about the locality. I could not find time to sketch them.

Dasraran is a small village (*Plate* 66), south-east of Bâr, having a small flat-roofed fane, sacred to Mahádeva, whose Linga is inside. It is roughly repaired with brickwork, while the beautiful lintel and some broken statues are close by.

Deogarh is a very noted archæological place, of which the ruins (*Plates* 2 to 24) are very extensive. The present hamlet, the Gupta temple, a tank, and a Bundelâ temple, are in the valley; while the extensive fort with the ancient town is on the hill below, on the south-western face of which runs the deep-sounding Vetravati (Betwâ). The local tradition is that Deopat and Kheopat were two Jaina brothers, who possessed the philosopher's stone, that turned every inferior metal to gold. By this means, they amassed great riches, and built the fort and the town with the temples. Hearing of this stone, the king of the period came here and besieged the town; on which the two brothers threw it into the deep water of the river, where it, they say, still lies. Once they gave a grand feast to a vast assemblage of Jainas, the Baniahs by caste, and the only blessing they asked of them was that they should have no descendants. The grateful Baniahs, however, willed that their name be immortalized, and hence it is said that the two brothers have not yet been forgotten.

The Gupta temple of the Dasavatára has already been described. In front of it I traced, on superficial excavation, the foundations of some other temples. In the village are some finely carved stones of the Gupta period. Near the tank is a ruined colonnade of an anterior Jaina temple. On the slope of the hill fort near the forest bungalow, built of pilfered carved and inscribed columns, are a rock-cut well, and some niches with the figures of Mahádeva, Ganesá and the Seven Mothers.

Sidh-ki-Guphâ, Râjghâti and Naharghâti, have already been described, as also the Varáha and great Jaina temples. The Jaina group of temples, exclusive of the very smaller ones, are about 30 in number. No. I. is a flat-roofed temple with a votive pillar and a wall, which has rows upon rows of Tirthankaras, standing and seated, both inside and outside; it is a ruined structure, of which the columns and carved stones have been removed to build the forest bungalow. No. II. is a flat-roofed temple with verandah and *Mandapa* of four columns each, while the shrine projects on the west; that is to say, the temple faces the east. It is crowned with a kiosque, and enshrines some seated saints, whose pedestals have short inscriptions with dates. No. III. is also a flat-roofed double temple, of which the eastern half is two-storied; it has a verandah and two central halls and shrines. No. IV. is a rectangular flat-roofed temple with four columns and surrounding walls with pilasters,

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along which are arranged *Tirthankaras*, seated or standing; the porch, which also has figures, projects on the south, and is crowned with a kiosque on the second storey. No. V. is a small temple with a *Sikhara*, having two doors and a votive column, filled with several rows of figures, and hence called *Lâkhputli*. No. VI. has a porch and a shrine, the latter having a Sikhara. No. VII. is a four-pillared kiosque, enshrining two inscribed foot-prints. No. VIII. is a rectangular temple, of which the roof has fallen; it has a verandah and three cells. No. IX. is also a flat-roofed temple, of which a portion has fallen and the shrine projects on the west. No. X. is a four-pillared kiosque, sheltering three votive columns, full of inscriptions. No. XI. is double-storied, having a verandah, *Mandapa* and shrine, which project from the main body on the south. No. XII. is the great Jaina temple, called Bari Mor, which has been already described. No. XIII. is a small temple on the north side of the great temple, having a dark cell. No. XIV. has a verandah and three cells, of which the roofs have fallen. No. XV is a cruciform temple, having three shrines and a porch with a common *Mandapa*, and three niches on the outside; it is crowned with a kiosque on the central sub-square. No. XVI. is rectangular, having a projecting and double-storied porch. No. XVII. has a verandah and a Mandapa, with four independent columns and an enclosing wall, above the roof of which is a kiosque. No. XVIII. is of the same type, with the shrine projecting at the back and having a small Sikhara; it is confronted by two votive columns, of which one is fallen. The other temples are of these plans, more or less; and in the northern group No. XXVIII. is a fine but plain temple, of which the pillared porch is gone; it has an antechamber, and like that of the Bari Mor, has a colossal Tirthankara, which is standing.

The diminutive temples are many and are of simple plan. Statues and columns are scattered about the locality in innumerable numbers. A big votive column is lying near the Kujan gate of the fort. A rough plan and bird's-eye view are given to show their grouping and form.

There are innumerable inscriptions at Deogarh. In the Siddhaki Guphâ is a short *Gupta* inscription, and in the Naharghâti is a large one of seven lines. Râjghâti has a Chandel inscription of eight lines, of Kirti Varma, dated Samvat 1156. In the porch of the great Jaina temple is a large one of Bhojadeva, dated both in *Samvat* and *Śáka*; and in the antechamber is an octagonal column, of which each side is inscribed, from top to bottom, in latter *Gupta* character. Near it is an inscription slab of the fourteenth century, dated both in *Samvat* and *Śáka*. In the 10th kiosque are three votive pillars, inscribed on all sides, from top to bottom, in mediæval *Nágari*. Many other votive pillars are inscribed. Several images have inscriptions on their pedestals, many of which are dated. Impressions of all these, along with others, have been taken, and are to be embodied in a separate report.

Dhâmoni-Purânâ (old) is an ancient deserted town (*Plate* 64) on the slope of the *Putli* Páhár, so called from the images that are scattered about. The Dhasan flows below it on the south side. The town has the remains of several houses and temples, which are all completely gone down. The principal was that of Mahádeva, surrounded by four subordinate ones in the corners of the platform; it faced the east. South of it was another, dedicated to Gauri Sankara; beyond are some more temples, of which one was dedicated to Vishnu. Some of the mouldings and ornaments are well done; and those of the front pediment to the *Sikharas* are very interesting.

Dhâmoni-Nayâ (modern), founded by Bir Singh Deo of Orchhâ, was once an extensive town, strongly fortified by bastioned walls, inside which is a small fort, ascribed to the *Gonds*. It is said that the Rajah once came here for sport, and being surprised at the rabbits chasing his dogs, he concluded that there must be some hidden virtue here, to make even the weak strong and brave, and so he founded a town. The extensive Bundelâ fort surrounds the anterior Gondwáni one, on whose gate was an inscription, which Col. Sleeman took away some 50 years ago. The fort has high bastions, which are two and three storeys in height; it has also a double gate. A musjid-looking edifice was the Rajah's *Kachári*. The Râni's and Rajah's Mahals are two high domed structures, standing on a basement and having a courtyard. The Râni's Bâoli is a very large and deep well, just below on the

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north of the fort, and reached by about 700 steps, and surrounded by three storeys of circular and vaulted rooms. The fort and the extensive bazar are deserted now; only a hamlet exists outside.

Dhojri has some ancient temples sacred to Ranchhorji, for which see Duttia.

Dhongoul has three small temples of the Gondwâni type, besides a few broken ones Several interesting sculptures, originally belonging to two temples, now no more, are collected in the centre of the village, where is a small temple with broken Sikhara, known as *Chaturbhuji*, that contains the figure of Gauri Sankara, Varâha, &c The fane of Bhavâni on the south of the village, is smaller in size and of the plain style. In the fields on the north is a slab supported by four diminutive pillars scarcely higher than the surrounding corn; and near it is a *Sati* slab, made of a Chandeli column. The *Kâthoyian Moria* is a Sikhara-roofed temple, of which the porch is gone. (See *Plate* 66).

Dhongrâ has several Chandeli sculptures (*Plates* 65 to 72), and a fine *Sati* slab, showing a series of figures of three-headed Mahâdeva, and the Rajah fighting two battles, and worshipping and sleeping at his ease, being shampooed by his wife. Below a neighbouring hill is a small temple of Sankhanâth (or Sântanâth), which is low and flat-roofed, and the entrance of which is elaborately carved. The central figure on the lintel is Vishnu on Garur, who must have been the presiding deity of the temple.

Duttia is a deserted village, now imbedded in the jungles. Here is a high tower erected by the Bundelâ Thakurs to command the Betwâ. The temple of Ranchhorji is beyond on the south-east, hidden in an almost impenetrable forest. It has a flat-roofed verandah and the *Mandapa*, and the shrine, which has *Sikhara*, projects at the back on the south. The image of Vishnu in a new shape is fourteen-handed and rides on Garur, a celestial bird of human figure. The temple faces to the north. On the west of it are two fanes of smaller size, of which one is fallen down, and the other, which stands complete, has a shrine and porch, and is dedicated to Vishnu, Ranchhorji is so called from Krishna once flying from the battle with Jarâsandha, king of Magadha, probably typical of the defeat and retreat of the reigning king here from Deogarh. There are some mason's marks of the tenth century. The images here are two of Vishnu, one of Gauri Sankara, and some figures of Devi, Ganesâ, &c. There are two other temples of smaller size, of which one is fallen completely. (*Plates* 25, 26 and 27).

Doulatpur is a forest-clad hamlet, about half a mile south-west of which, and at the head of a valley, is the *Chandi* rock, having a group of ruined temples (*Diagram* 12, *Figs.* 50 and 51). The half fallen fane of *Chandi*, having a shrine and porch, and facing south-west, is still visited by the villagers from around. The image of Kâli or Chandi, the skeleton-goddess, is gone; but the spirited bas-relief of the *Avarana* or enclosure remains. A large slab (*Plate* 65) of the Seven mothers with Ganesâ is below on the bed of the valley. On the overhanging rocks and very close to the *Chandi* fane are some primitive sculpturings of three men and a few signs. The site of another temple is close by.

Higher up the hill, just on the boundary line of the Saugor District, are the sites of some temples, one is a long chamber with two independent pillars, in the centre, and enclosing pilastered wall around, built of large blocks of stones very nicely dressed.

Dudhahi appears to have been once a very large town (*Plates* 34 to 42), of which the northern portion, now imbedded in the jungles, is called Buri (anterior) Dudhahi. The southern portion is also covered with jungles. Between them is the comparatively modern town, originally enclosed by a square fort, on the east of which is a large tank, called Râm Sâgar. A reference to the sketch map will give an idea of the several archæological sites.

On the north of the tank is a deserted village, called Ledhoura, where is a large group of small

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temples, of which four still stand, and are respectively sacred to Mahádeva, Vishnu, &c. Southward are the sites of ruined temples, once sacred to the Sun, &c. On the north-western slope of the hill is a colossal figure of Nárasingha, about 40 feet in height and 15 feet in width, cut in the solid rock; the lion-face is raised placing the demon on his human knee, he tears his bowels.

About a mile south of the fort and hidden in the jungles are the ruins of several temples and enclosures, collectively known as *Bania ki Varát, i.e.*, marriage procession of the Baniahs (Jainas); where I traced the sites of two Jaina fanes and Tirthankaras and a votive column. Just north of the *Bania ki Varát*, are two platforms, the débris of two Brahmanical temples; the smaller one was dedicated to Vishnu, and the larger and higher, to Hanumán, and Varáha of the animal form, both very large-sized figures. Just outside the south-west corner of the fort is a collection of ancient sculptures, containing some finely carved *Satí* slabs and a figure of Hanumán.

About three miles north of Dudhahi, just on the slope of the hill, is a small flat-roofed temple, of which the mouldings show an outside niche, and inside is a very beautiful *Trimurti*, the heads of Káli, Siva, and Durgá, combined in one. It is called *Nilkantha*.

North of the *Kot* (fort), is Buri Dudhahi, where are the sites of several temples, Jaina and Brahmanical. *Akhárá* is a circular composition of low and flat-roofed cells, originally about 40 in number, of which now 17 remain, 12 on the north and 5 on the south side; I call it *Chausat Jogini* from a like structure which I saw at Bherághát near Jubblepur. On the north of the Akhárá is a group of Jaina temples, all gone down. On the slope of the hilly bank of the tank are the sites of several small temples. On the east of the tank and hidden in the forest is a middle-sized and half ruined temple, called Bán-bábá (*Vámana* the dwarf incarnation of Vishnu) having a porch and sanctum enshrining the images of Vámana, a mother with child, &c. Close by is the site of another temple, now completely gone down. It is said that here was a large inscription, which was taken away several years ago by an officer, and which is most probably now in the Lucknow Museum. I exhumed an inscribed fragment from among the débris. A large well is a little distant from the *Bán-bábá*. On the embankment of the tank are several interesting collections of sculptures; and in a small modern temple is another fragment of inscription.

But the principal and important group of temples is in the village, within the *Kot*. The two tallest of the temples, known as the greater and lesser *Surayias* or *Surángs*, so called from their high *Sikharas*, have been already described. Near the lesser *Surang* are three small fanes; (1) is four-pillared and open, sheltering two Varáhas of the animal form, full of bas-relief, the smaller one being known as the *Báckchá*. (2) the temple of Mahádeva, just south of it, is a half-ruined one, showing fine mouldings and ornaments. (3) is a very diminutive fane, of which half is gone.

The *Ling* is a group of two Jaina temples, of which the western one, open from the east, contains a large seated Tirthankara, flanked by two standing ones; and the eastern facing towards the west, has lost its shrine; and in the four-pillared open porch, the four architraves exhibit bas-relief, being four scenes from the life of Mahávira. A colossal Ling stands *in situ*. Both these temples were enclosed by a wall, along which were arranged rows of Tirthankaras. Just north of the *Kot* wall and near the tank is a middle-sized temple, of which the sanctum is gone and the Mandapa remains in a ruinous state. Sculptured antiquities are scattered about the place in very large numbers; they should be properly taken care of.

Gurha is a small village, having two small temples (*Plates* 65—72), and several relics, that are scattered about. The northern fane consists of a shrine and porch, and is sacred to Mahádeva's Linga. Its entrance is finely carved, and just above the lintel is a large inscription of two and a half lines, dated Samvat 1014. In front is an inscribed *Satí* slab of the fourteenth century. The other, which is on the east of the village, has its porch gone; and the shrine appears to be in a dilapidated condition, it was dedicated to Vishnu. Near it is a large collection of statues worshipped as *Bhavání*.

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Khojrâ has a *Sikhara*-roofed temple, called *Panch Morkia*, which is surrounded by four smaller ones on the four corners of the platform. They do not show any carving or ornament. they are dedicated to *Gondbábá*. (*Plate* 67)

Lalitpur is a small town the head-quarters of the district, which is said to have been founded by Rajah Sumer Singh, who named it after his Rani Lalitâ Devi, out of gratitude for her for removing a snake, which had entered and lodged in his stomach. The aid of the physicians was of no avail, to cure the *jalandhar*, the disease so called; and out of despair the king was going to Benares to die. On his way thereto, he halted here one night, when a serpent crept out from a neighbouring hole, and accosted the one in the king's stomach as to its injustice of killing such a virtuous monarch, adding that if he ate *khai* (conferva), he would be at once cured. The stomach snake spoke in great wrath, "if in your hole molten lead is thrown, you will be at once killed, and the Rajah shall find nine lakhs of treasure." The Rani, who used to watch his condition, and could understand the language of the serpents, heard this conversation, and in the morning did as she heard. Forthwith not only was the king perfectly cured, but he got a vast treasure, with which he constructed three tanks, one of which is still known as *Sumer Sagar*.

This town has many Chandel relics and columns. Bánsá is a mediæval hall of sixteen columns, (*Plates* 49—52), with a back wall on the west. One of the front columns has an inscription in Nâgari, of Firoz Shah's time, and dated Samvat 1415. The roof is flat, being accessible by a flight of steps on the back. The columns and cornices are finely carved; the latter have finial drops, a peculiarity in such a structure. Close by is a collection of ancient sculptures, among which is a defaced inscription slab of the 15th century. Raor was the palace of the Bundelâ Rajahs, of which only the inscribed Baoli remains. Besides, there are many interesting collections of statues, columns, and ornaments, scattered about everywhere, of which a big lot is in front of the Deputy Commissioner's bungalow.

Madanpur is a Chandeli town founded by Madan Varma, on the south side of a large tank. A little westward of the present village is the site of an anterior town, called *Pátan*, where now stand some Jaina temples of not very good workmanship. The pre-historic Rajah of Pâtan was Mongal Sen, whose palace site with the foundation wall and gate are still pointed out in the village; and on whom hangs a legend, in honor of which the Bundelkhand women still observe a *vrata*, religious vow.

The chief temples are the two *Káchárics*, ascribed to Alha, the general of Parmâl, which have been already described. (*Plates* 44 to 48). Mahádeva is a small temple, which is some way north of the tank, and of which the porch is gone, and the shrine, which has pyramidal roof, is out of perpendicular and is very weak in supports, which need be given. The outside shows two rows of figures, Mahádeva and Kâli dancing, the former seated in the attitude of devotion, dancing girls, &c. In the village is *Mudia Mor*, a mediæval re-arrangement of columns (*Diagram* 12, *Fig.* 52), originally belonging to some anterior temples, inside which are four beautiful carved pillars and a sculptured jamb; each shows figures in a niche on each side, while above is a caryatide capital.

The Jaina group of temples is on the west of the village and in the jungles. *Panch Morkia* consists of five small mediæval temples, one being in the centre and four in the corners, sheltering some inscribed Tirthankaras of indifferent workmanship. In front of them in the east, is a large temple, whose *Sikhara* shows repairs of the Bundelâ period. It faces the west and has a porch of four columns; and in the shrine is a colossal standing Tirthankara, which is inscribed and flanked by two smaller statues. Champâ Mor, which faces the east, was once a magnificent temple, as seen in its beautifully carved stones, which have been piled one over the other by the unsightly repair of the Bundelâ period. Close by are two smaller temples, one of which is sacred to the mother of Mahâvira. Modi Mor appears to be altogether a Bundelâ structure, once surrounded by a court. The Jaina figures are generally inscribed and show protuberant cheeks.

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About a mile east of Madanpur is *Phâton*, so called from the hill split by the action of a rivulet; where are some natural caverns, once tenanted by some hermits and now by tigers.

Morkherâ, so called from a ruined temple, (*Plate* 68). called *Mor*, is a deserted town, now imbedded in the jungles between Saurai and Madwára. Here is a tall *Sati* slab, called Gaza, about 15 feet in height, which has an inscription dated Samvat 1348. The temple, of which the shrine is gone, and which faces the west, has a flat-roofed porch with a highly sculptured entrance, the central figure of which shows Mahádeva dancing the *Tándava*. The sanctum site has the statue of *Trimurti*, three heads of Kâli, Siva and Pârvati, in one. The temple is now in a tottering state. Some broken sculptures are collected under the big *Pipal*, close to which is a well and another temple site. Here I picked up a prehistoric stone celt.

Panduon is about four miles west of Madanpur, where, bordering the Jamini valley, occur some prehistoric sculpturings on an overhanging rock, (*see Diagram* 4, *Fig.* 1). Several Lingas of Mahádeva have been cut on one of the horizontal breakages of the trap-formation of the rock. On them water percolates from the hill, near which a rude figure is carved on the perpendicular side. A *mela* takes place here annually in the month of *Vaisákha*, when many hundreds of devotees come from the surrounding villages. The five Pândavas are said to have sojourned here during their exile. A rude *kol*, a *chabutará* and some walls of rude and dry rubbles, are shown as the place where they sojourned. About a mile southward in the bed of the rivulet, is a spot called *Sero*, where the Pândavas are believed to have exercised their clubs, of which some marks are visible on the rocky bed.

Pâwâ is about four miles north of Tâlbehet, where on the hilly side is a small Jaina cave, with some statues and a rude sculpturing of a figure on a large boulder. Here the Baniahs periodically congregate from the neighbouring villages to worship Pârsnâtha, the 23rd hierarch.

Piprai has two small temples of the Gondwâni type, of which one has no images, being sacred to Gondbábá, and the other is dedicated to Mahádeva. Both are of plain work, being built of hard granite blocks, and are ascribed to the Gonds. (See *Plate* 66 for two Plans).

Saipur is about one mile north of Tâlbehet, which has a tank. On its embankment is a small flat-roofed temple with a porch. It is of the Gondwâni type, and is in a dilapidated state. Some images of Hara-gauri, &c., are inside. Here is a small but deep hole in the fissure of the rock, called *Siddha-ki-Gupha*.

Seron Madwára, about four miles south-east of the latter, was once a flourishing town now decayed into a small village, owing to border affrays between the Bânpur and Shahgarh Rajahs. Here are many temple sites and innumerable sculptures, Brahmanical and Jaina, scattered about in the village and in the fields, several of which are very interesting. The town is said to have been founded by *Siya*, nephew of Alha. A plain Jaina temple built of materials, belonging to an anterior structure, exists in a dilapidated state. It has lost its porch. (*Plate* 68).

Seron Jakhaura, about five miles south of the latter, was originally an extensive town, as evidenced from the ruins that are scattered about far and wide. Sculptural relics, chiefly Jaina, are lying neglected or collected in different places. *Sántanátha* is a Bundelâ temple, inside which the walls and columns and the deity belong to the original structure. The image of *Sántanátha* is a colossal standing Tirthankara, flanked by two smaller ones. In front of it is a dwarfish kiosque of four carved pillars, sheltering several well-executed images. (*Plates* 69 and 70)

In the centre of the several modern temples is the basement of an old temple, where stands exposed a large inscription slab, about 6 feet square, wherein are recorded the names of several monarchs, Bhojádeva, Mahipâl, &c., and which gives eight dates from Samvat 960 to 1025. Here is also a Baoli with a flight of steps to lead to the water.

Outside the modern wall of the enclosure are the sites of several temples. A little beyond on the

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north-west is a very interesting small gate, called *Dhobi-ki-Paur*, washerman's gate, made of three blocks of stones, two jambs and a lintel, which are appropriately carved (*see* sketch topography of the several sites (*Diagram* 13, *Fig.* 53).

Syedpur, between Madwára and Mehroni, has a small temple and a large collection of broken statues, among which is a *Trimurti*, (*Plate* 42); and on the embankment of a neighbouring tank is a large slab, showing two snakes entwining each other.

Saurai is a small village on the slope of a low hill which is crowned by a Bundelâ castle. On the east are two small slab temples; the one with the Sikhara and porch is of Vishnu, and the other is only flat-roofed. On the north of the village is a middle-sized Jaina temple having a porch and shrine, with *Sikhara* and interesting mouldings and panels; it is out of perpendicular. (*Diagram* 13, *Fig.* 54).

Surhor has a small flat-roofed temple dedicated to Mahádeva, whose dancing figure is in the central niche of the lintel. The entrance is elaborately carved; Vishnu and Brahmâ are on the two sides of the central Mahádeva in the lintel. Three panels, containing the figures of Kâli, Ganesá and Surya, are on the three other sides of the outer walls. It is at present known as the temple of *Bhaváni*, whose image sitting on the lap of her husband, Mahádeva, is seen inside along with the Linga.

Tâlbehet is a small picturesque town on the lap of a rather high hill, which is crowned by a Bundelâ fort and a palace, and on the other side of which is the largest tank in the district. The oldest name of it was *Jiriákherá*, whose site was on the bank side of the hill. Some Chandel relics are found in the neighbourhood, which gives evidence of its existence during that period. That the early Mohamedan invaders were here, is shown by a Pathan tomb, called *Dirgah*, which has an inscription in old *Tugrá* characters.

The local tradition is that the tank was excavated, or rather the embankment was constructed, by a Brahman, long before the Bundelâ period, who had to sacrifice his eldest son, daughter, daughter-in-law, and horse, before he could succeed in filling it with water; and worship is still paid to his memory in an insular boulder rock, where are some peculiar sculpturings of a rude type.

But the importance of Tâlbehet dates from the Bundelâ period, when Bhârat Sah came here from Orchhâ or rather Bâr and constructed the central fort, called after him Bhâratgurh. His son Debi Sing extended the fort, and most probably built or completed the Narsingha temple, whence the town was called *Narsingpuri*, and which, along with its frescoes, has already been described. (See *Plates* 83 to 94).

The fort underwent two sieges, the first was under the French General of Scindia in about 1812, and the second by the British during the mutiny, who destroyed the palace and fort and desecrated the temple. The word *Tálbehet* came into usage after the English occupation, in contradistinction to Balabehet, which is in the south of the district. *Behet* appears to have been derived from either *Beher* (wilderness), or *Bhitá* (ruins).

Uldna Kalân has a small flat-roofed temple, with a porch (*Plate* 71) sacred to Mahádeva, whose *Linga* is inside, still worshipped by the villagers. Its mouldings and ornaments are rather elaborate and interesting.

The above is almost an exhaustive account of the archæological places which I have visited, and which I embody in a gazetteer form. There might be one or two more very unimportant archæological sites, which want of time and local information did not allow me to go through.

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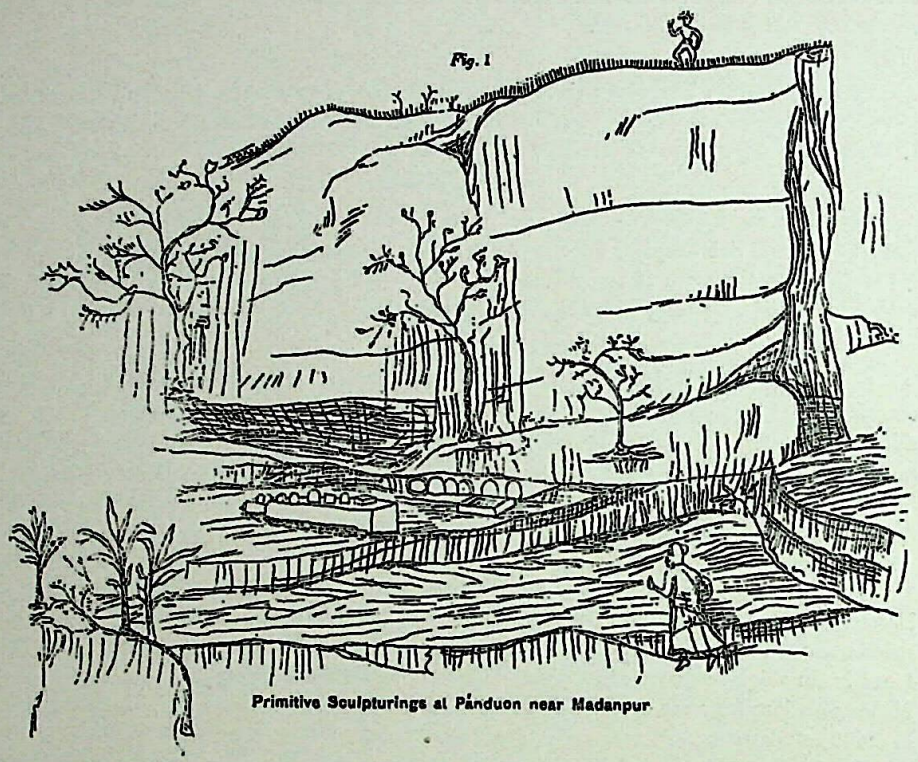
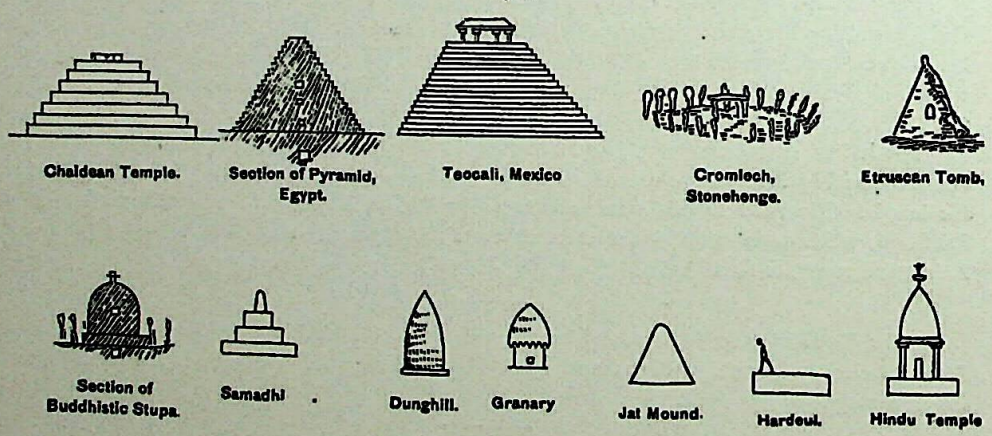
Diagram 1

Fig. 1



Primitive Sculpturings at Pánduon near Madanpur

Fig. 2



Genesis of Hindu Temple.

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Diagram 2

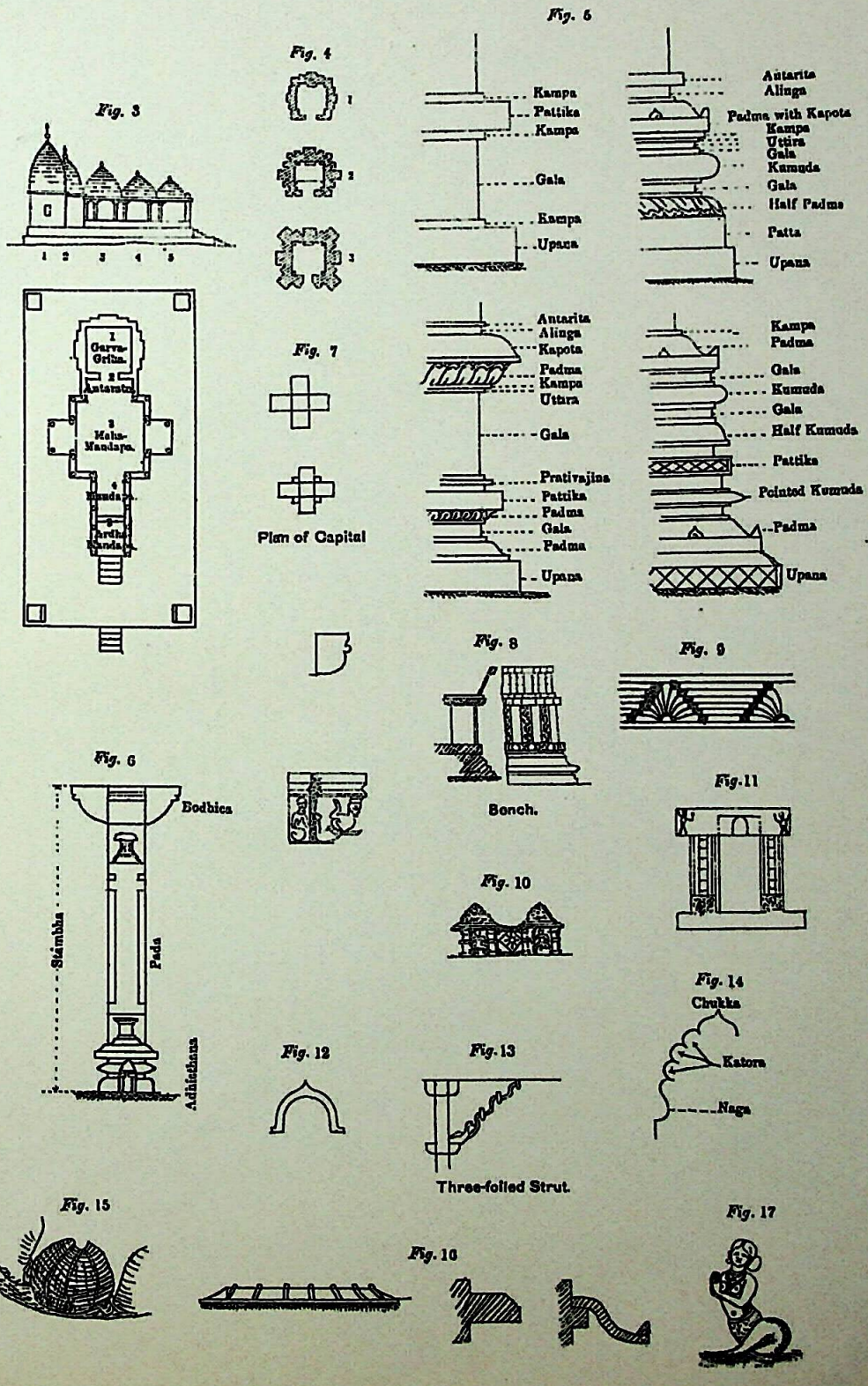

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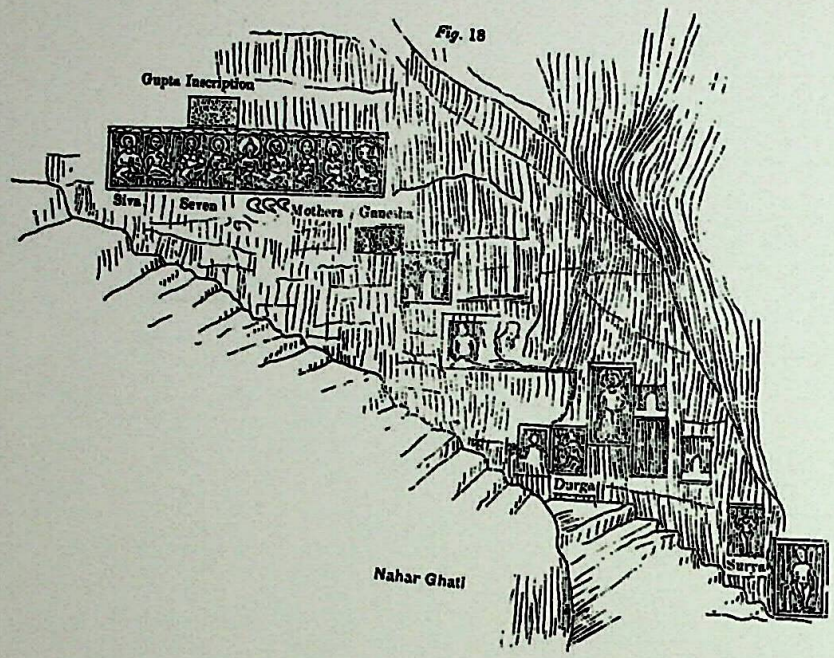
Diagram 3



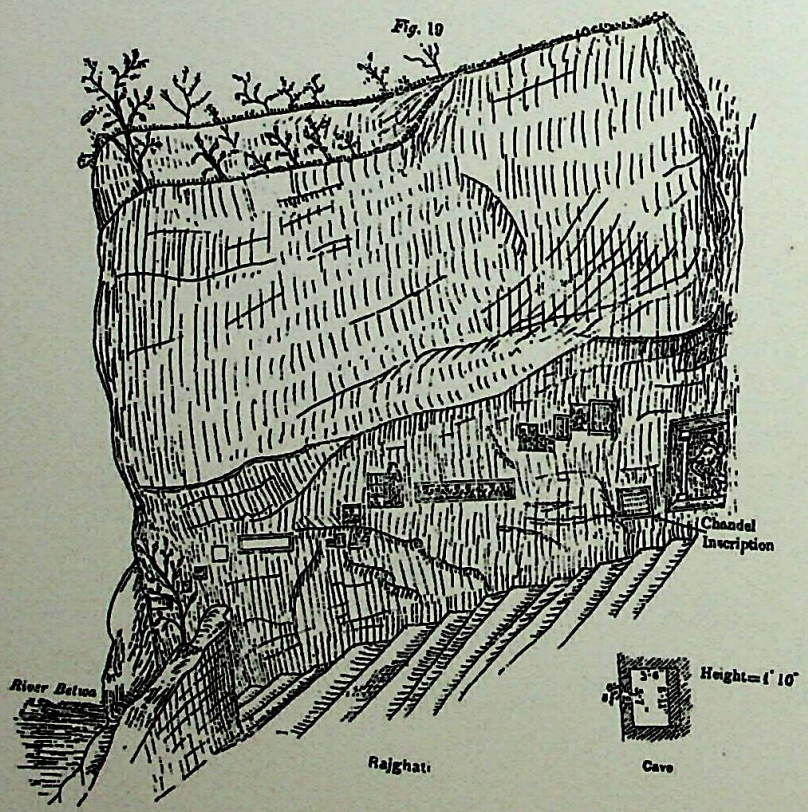


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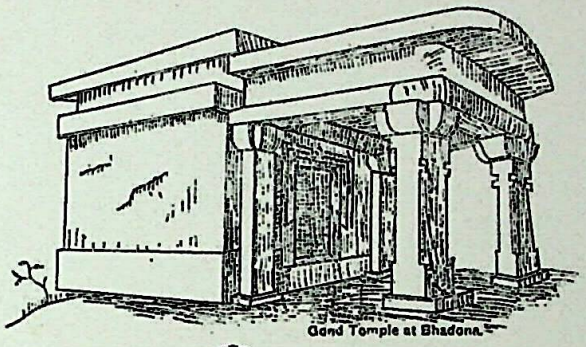
Diagram 4

Fig. 20



Gond Temple at Bhadona.

Fig. 21

Fig. 22

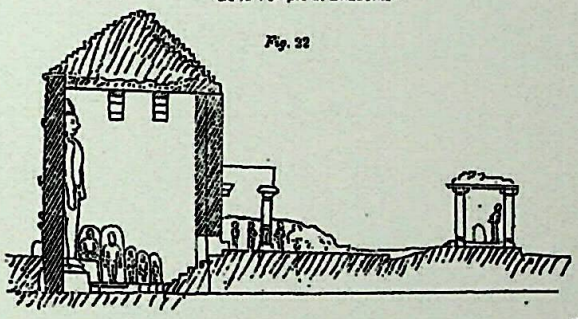
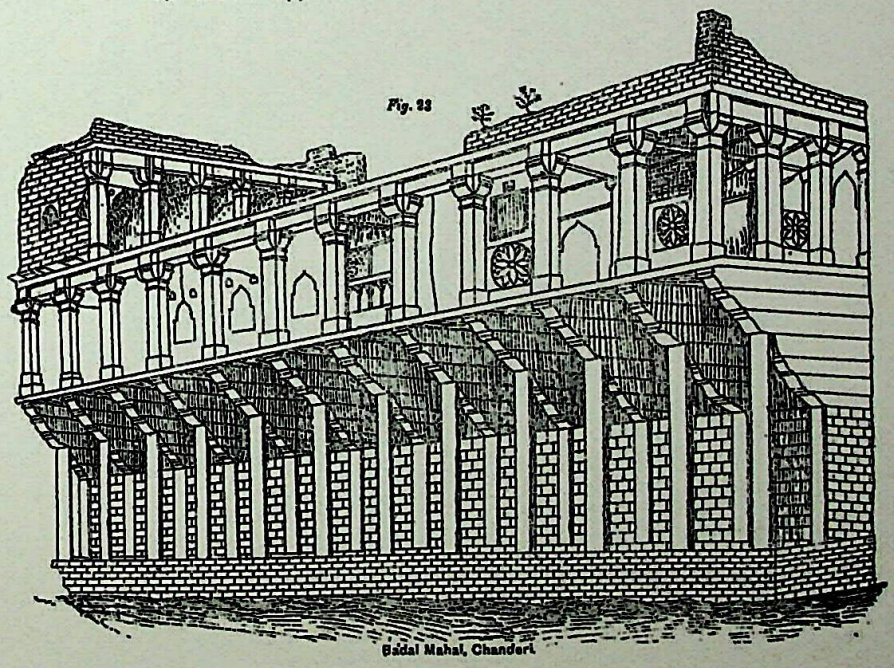


Fig. 23



Badal Mahal, Chanderi

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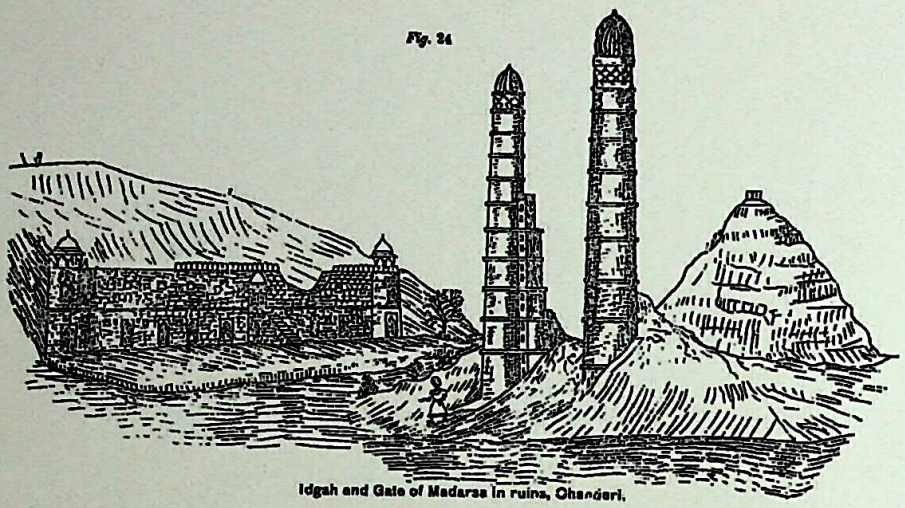
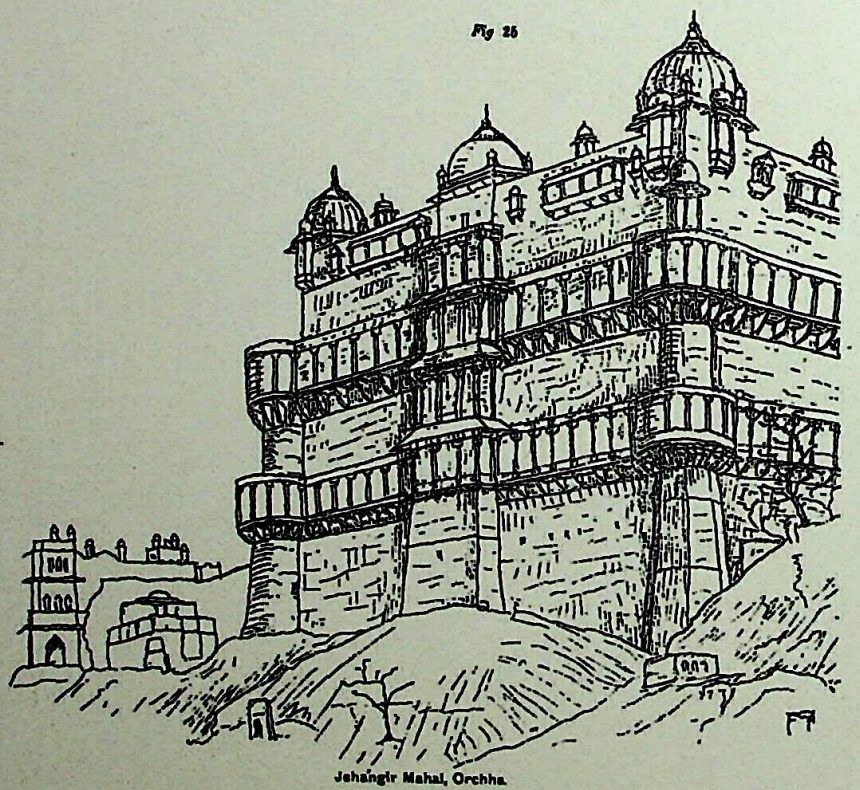
Diagram 5

Fig. 24



Idgah and Gate of Madarsa in ruins, Chanderi.

Fig 25



Jahangir Mahal, Orchha.

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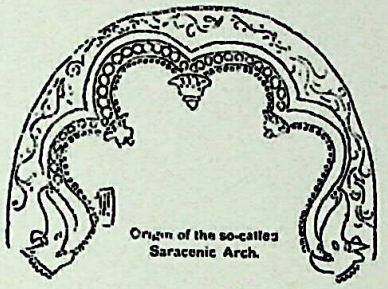
Diagram 6

Fig. 26



Origin of the so-called Saracenic Arch.

Fig. 27

Fig. 28

Tribhanga, or three bends of the body.

Fig. 29

Brahma.

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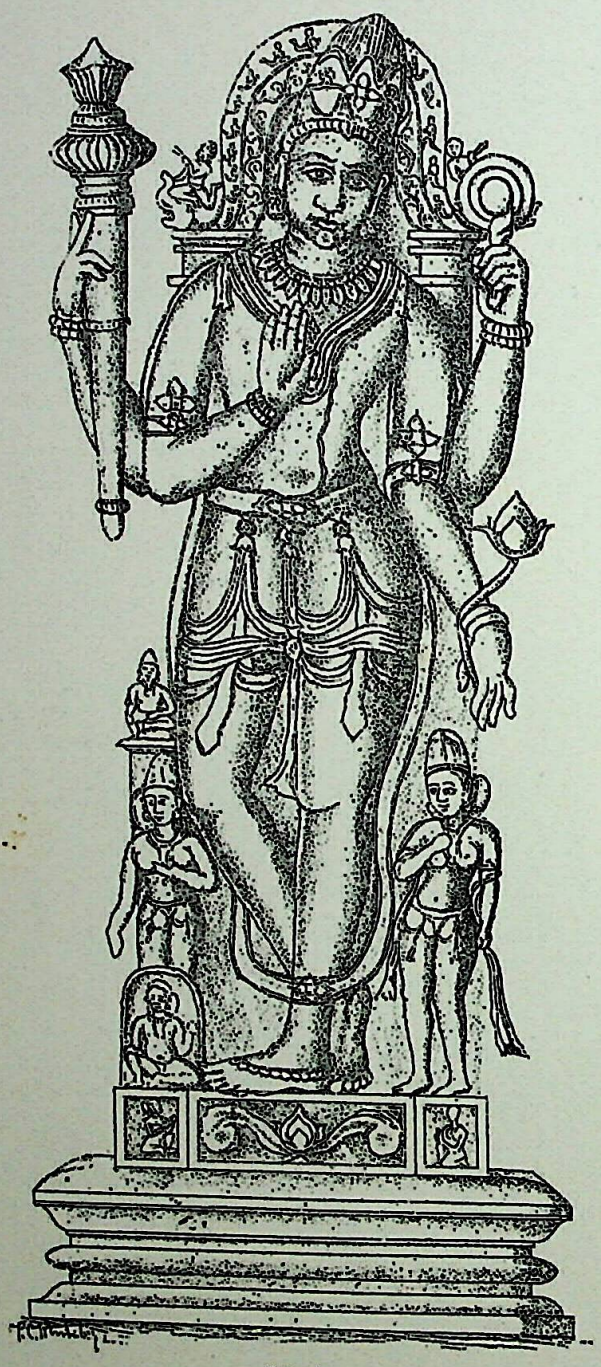
Diagram 7

Fig 30



Vishnu

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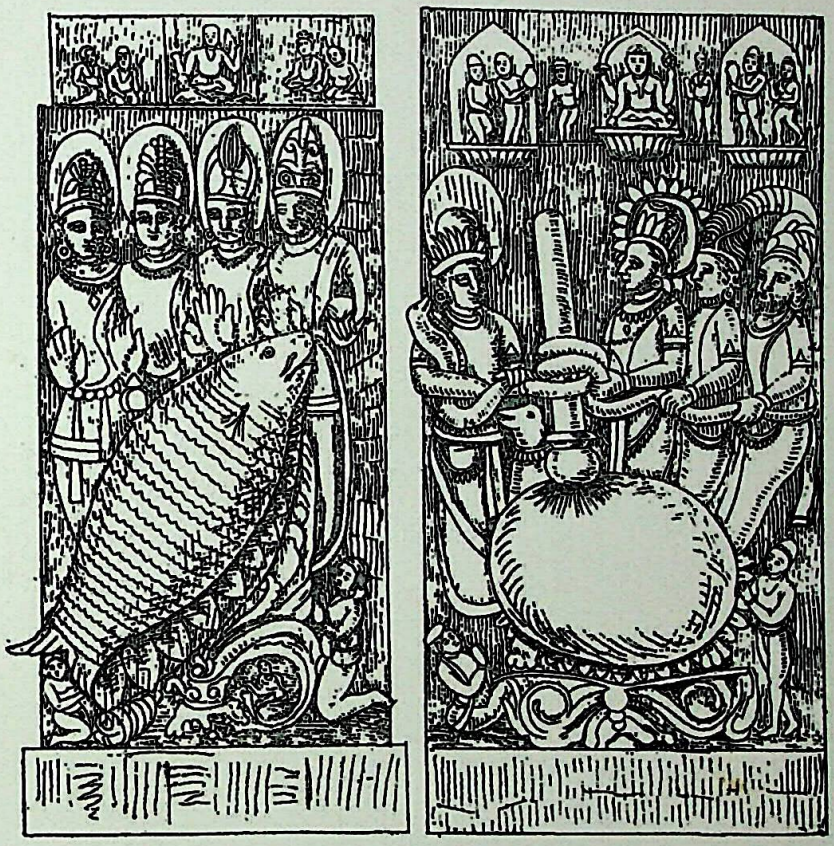
Diagram 8

Fig 31 Fig 32



Matsa Avatara.
(Fish Incarnation of Vishnu)

Kurma Avatara
(Tortoise Incarnation of Vishnu)

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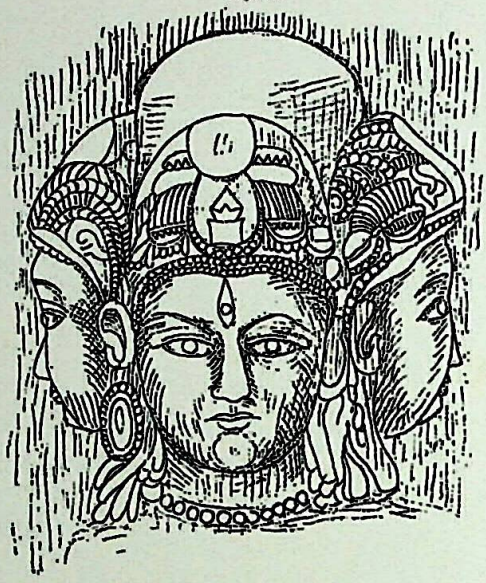
Diagram 9

Fig. 33

Siva Parvati

Fig. 34



Chaturmukha Linga of Mahadeva

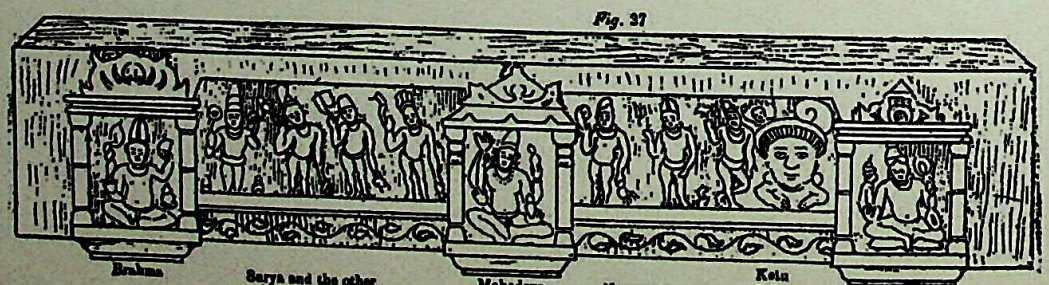
Fig. 35

Bhairava

Fig. 36

Ganesa and Wife

Fig. 37



Lintel of a Temple, showing the Trinity and the Nine Planets

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Diagram 10

Fig. 38

Surya (Sun)

Fig 39

A sculptured Column

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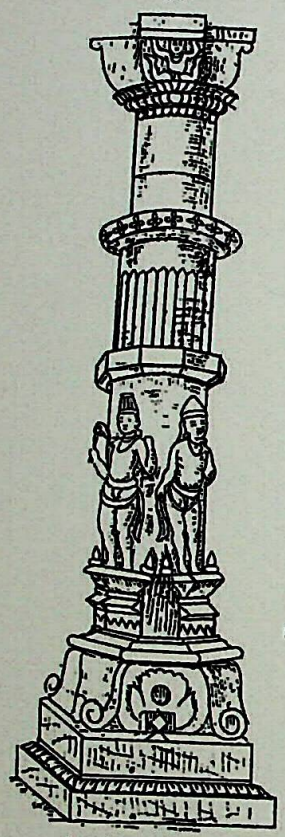
Diagram 11

Fig. 40



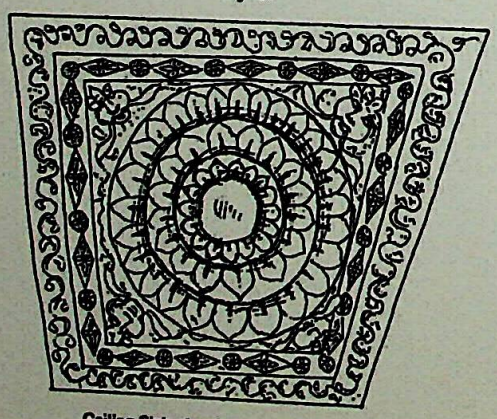
A sculptured Column

Fig. 41

Fig. 42

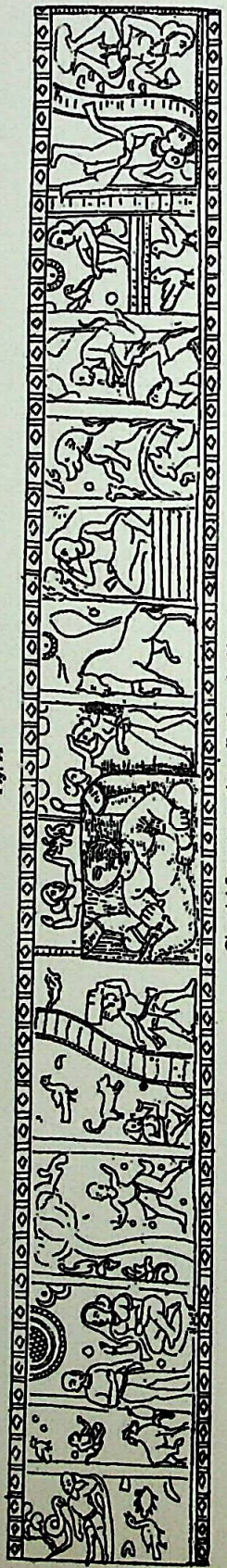
Ornament that crowns the pediment *Śikhara* of antechamber of a Temple, Chandpur

Fig. 43



Ceiling Slab showing ornaments, Perspective view from below

Fig. 44



Chandel Frescoes on the soffit of an Architrave, Chhoti Kachhari, Madanpur

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Diagram 12

Fig 45

Aswini-Kumara.

Fig. 46

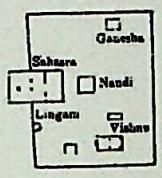
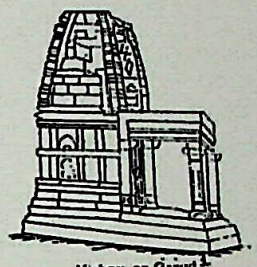
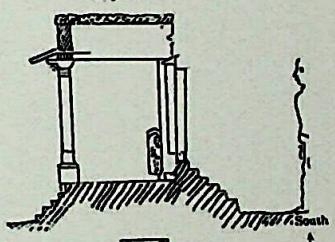


Fig 47



Vishnu on Garud.

Fig. 45



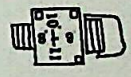
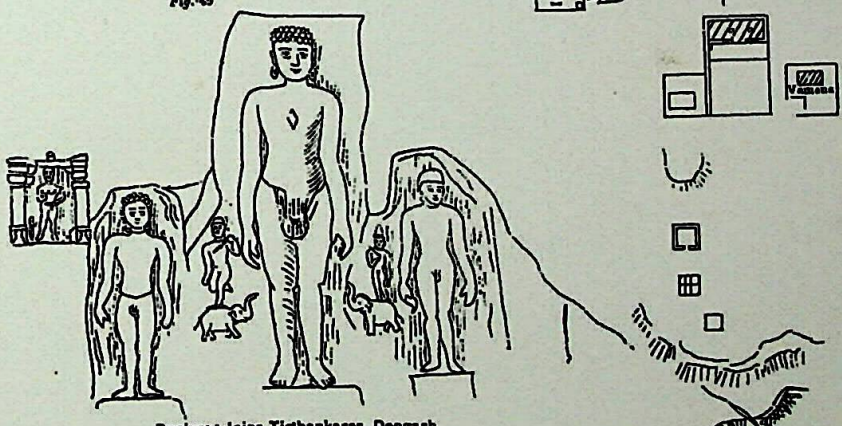


Fig 50

Fig.-49



Rock-out Jaina Tirthankaras, Deogarh.

Fig. 51

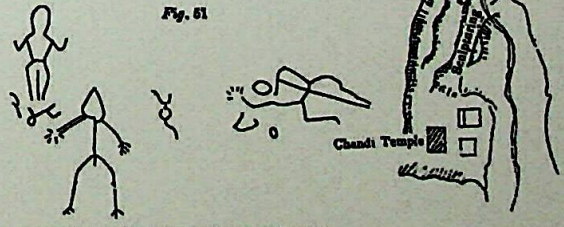
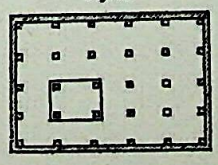


Fig. 52



Prehistoric Sculpturings on the Chandi hill, near Dowlatpur.

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Diagram 13

Fig 53

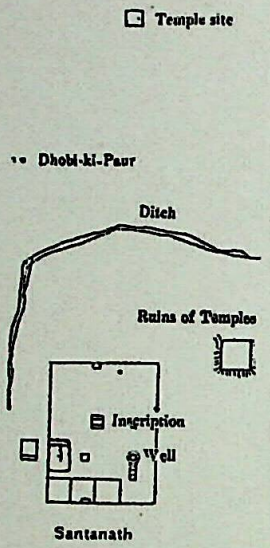
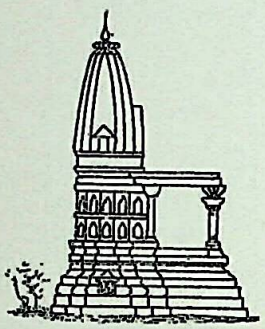
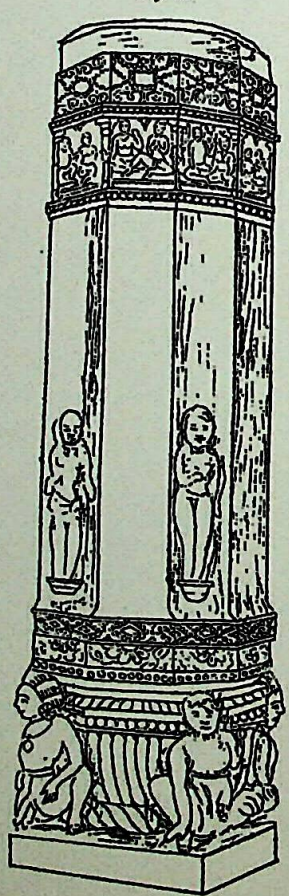


Fig. 54



Jaina Temple at Saural

Fig 55



Gupta Column, Jaina Temple, Deogarh

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VOLUME II

PLATES

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Plate 1

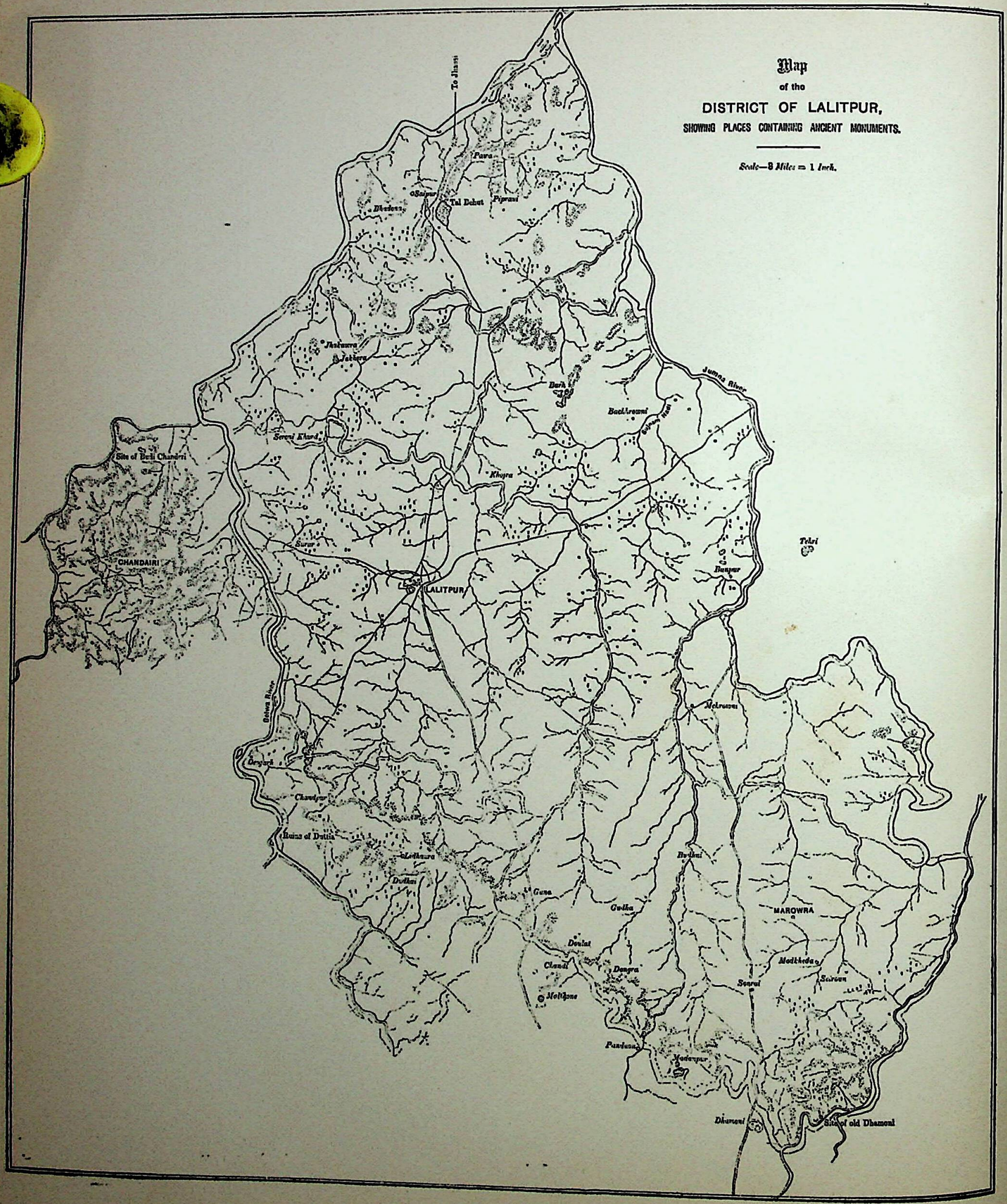

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Plate 2

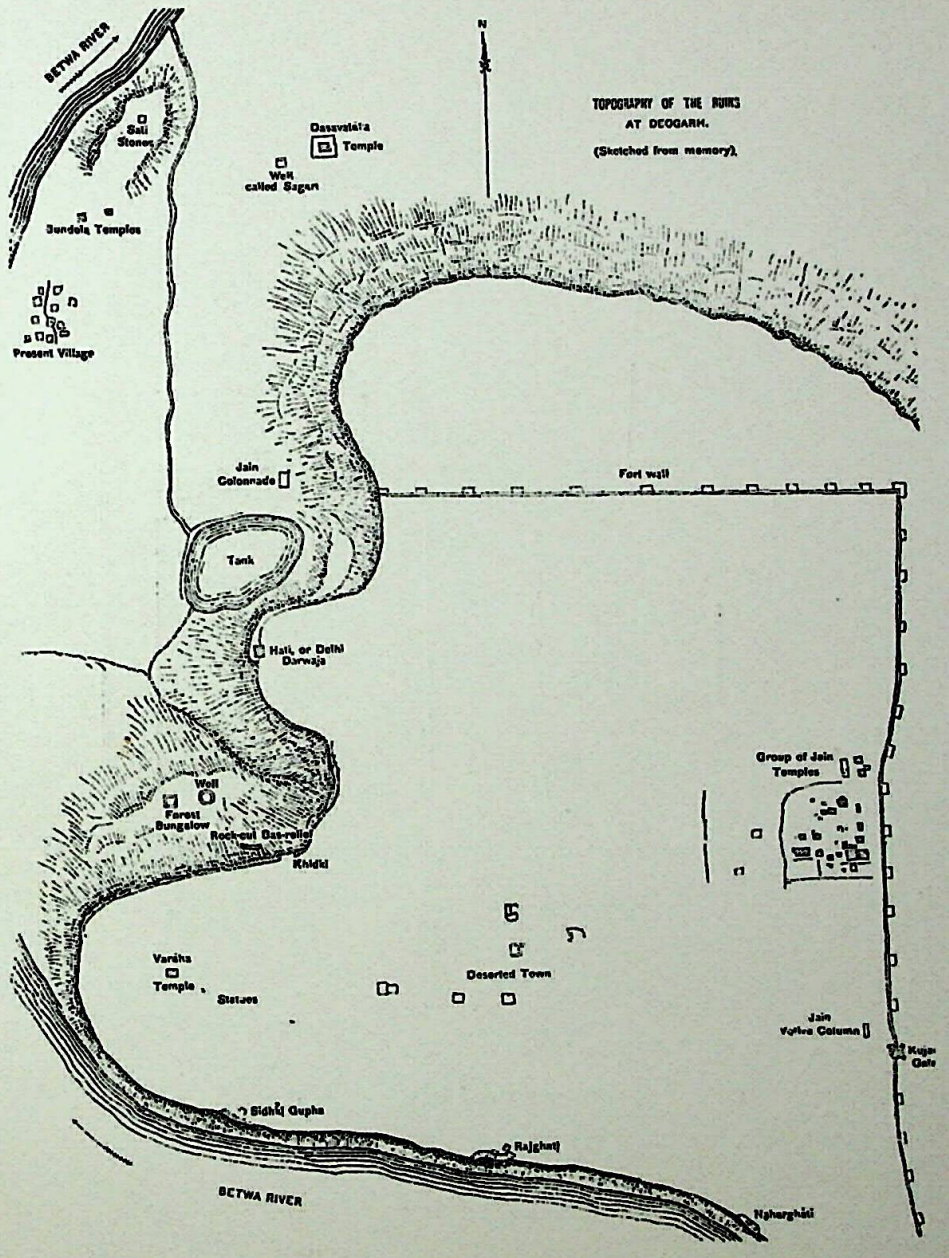

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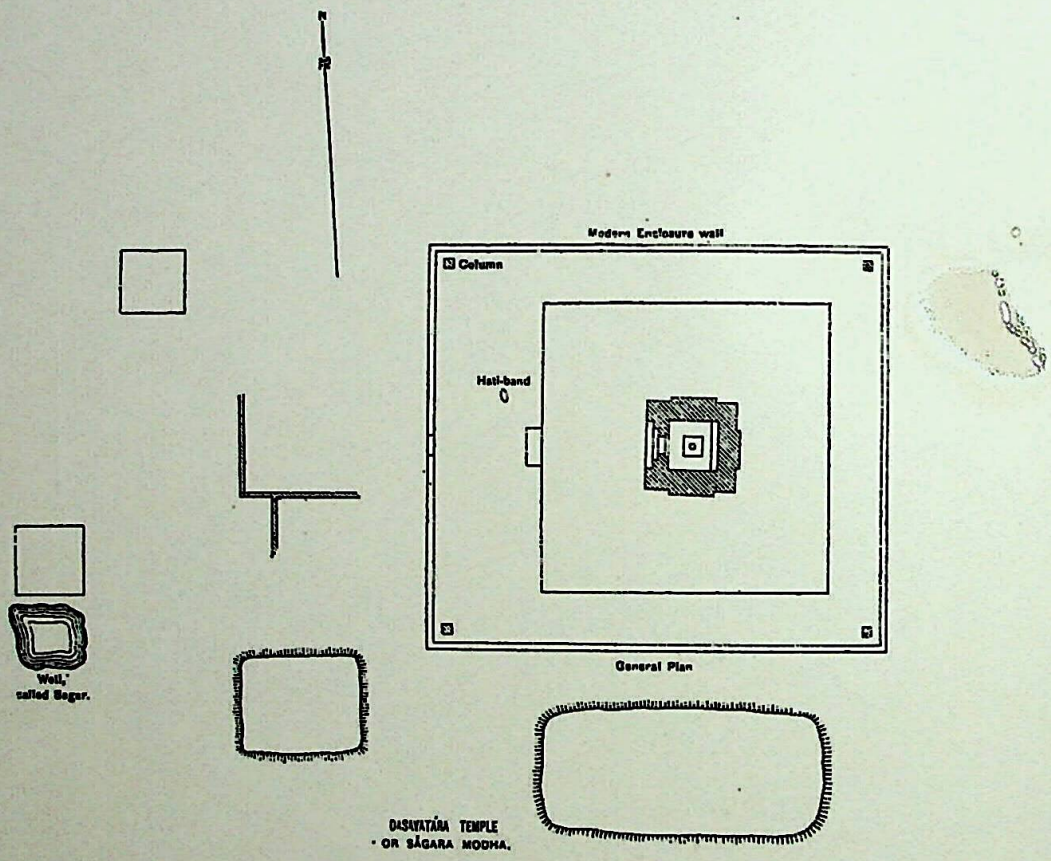
Plate 3



Scale—20 ft.=½ inch.

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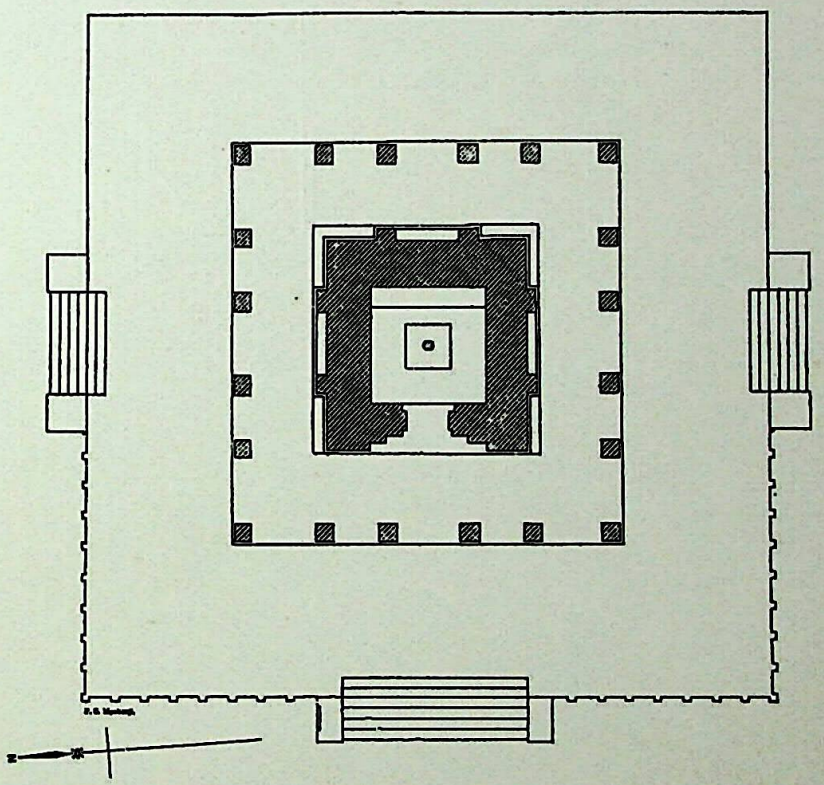
Plate 4



PLAN OF DASAVATARA TEMPLE
OR SAGARA MODHA.
(Restored)

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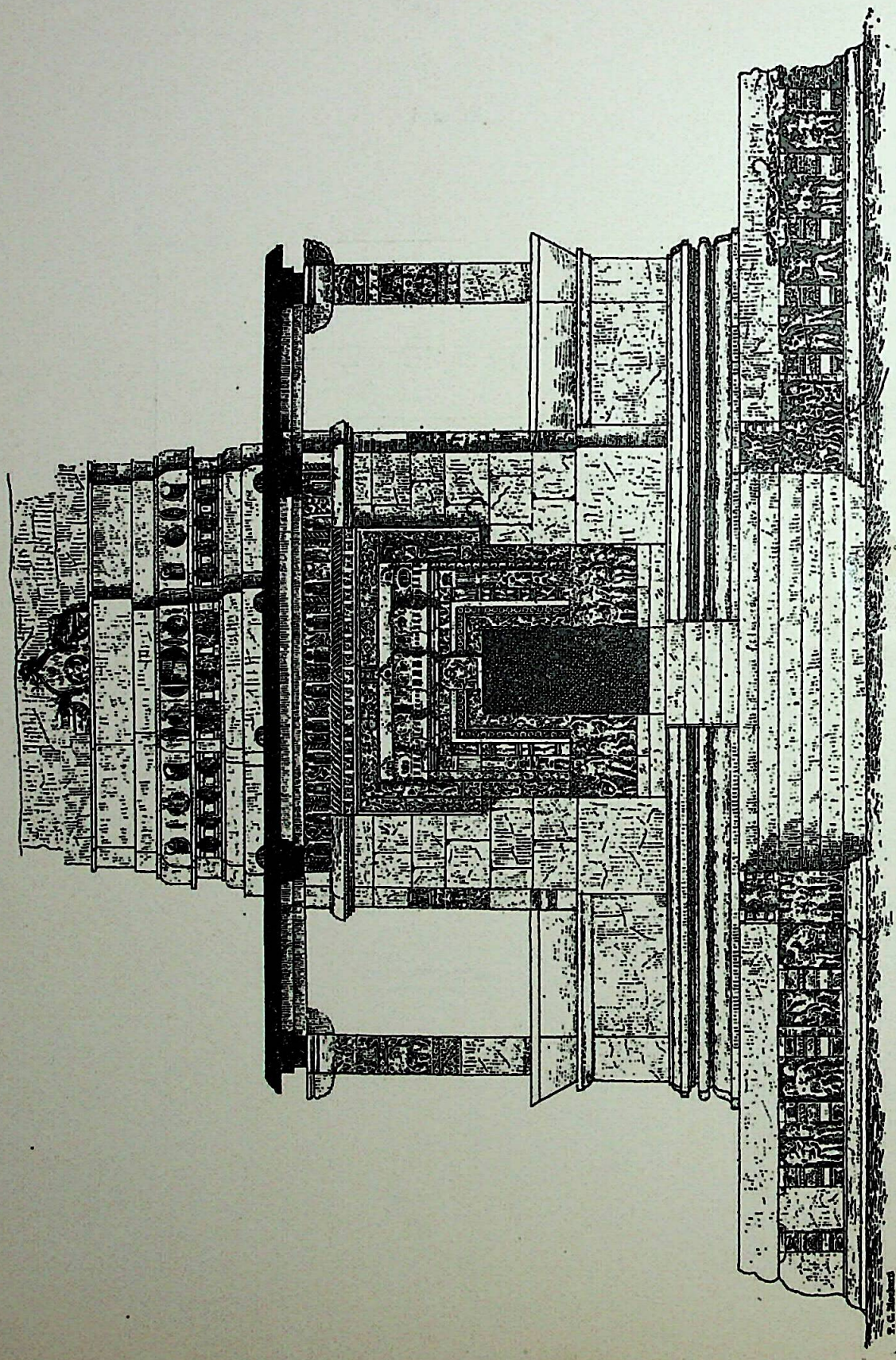
Plate 5



Front Elevation of Dasavatara Temple, Deogarh (Partly restored) Scale—5'4"=1 inch.

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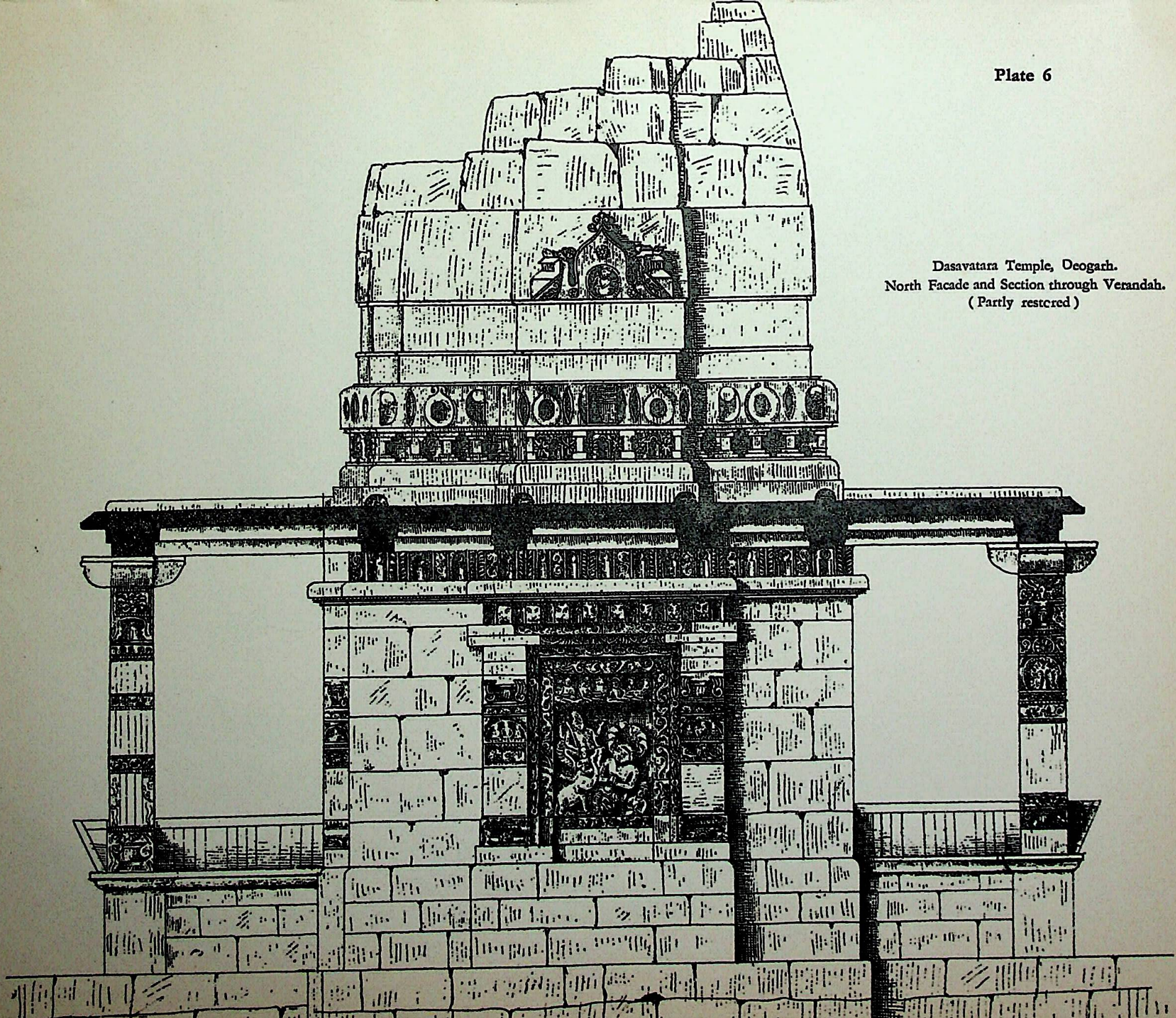
Plate 6



Dasavatara Temple, Deogarh.
North Facade and Section through Verandah.
(Partly restored)

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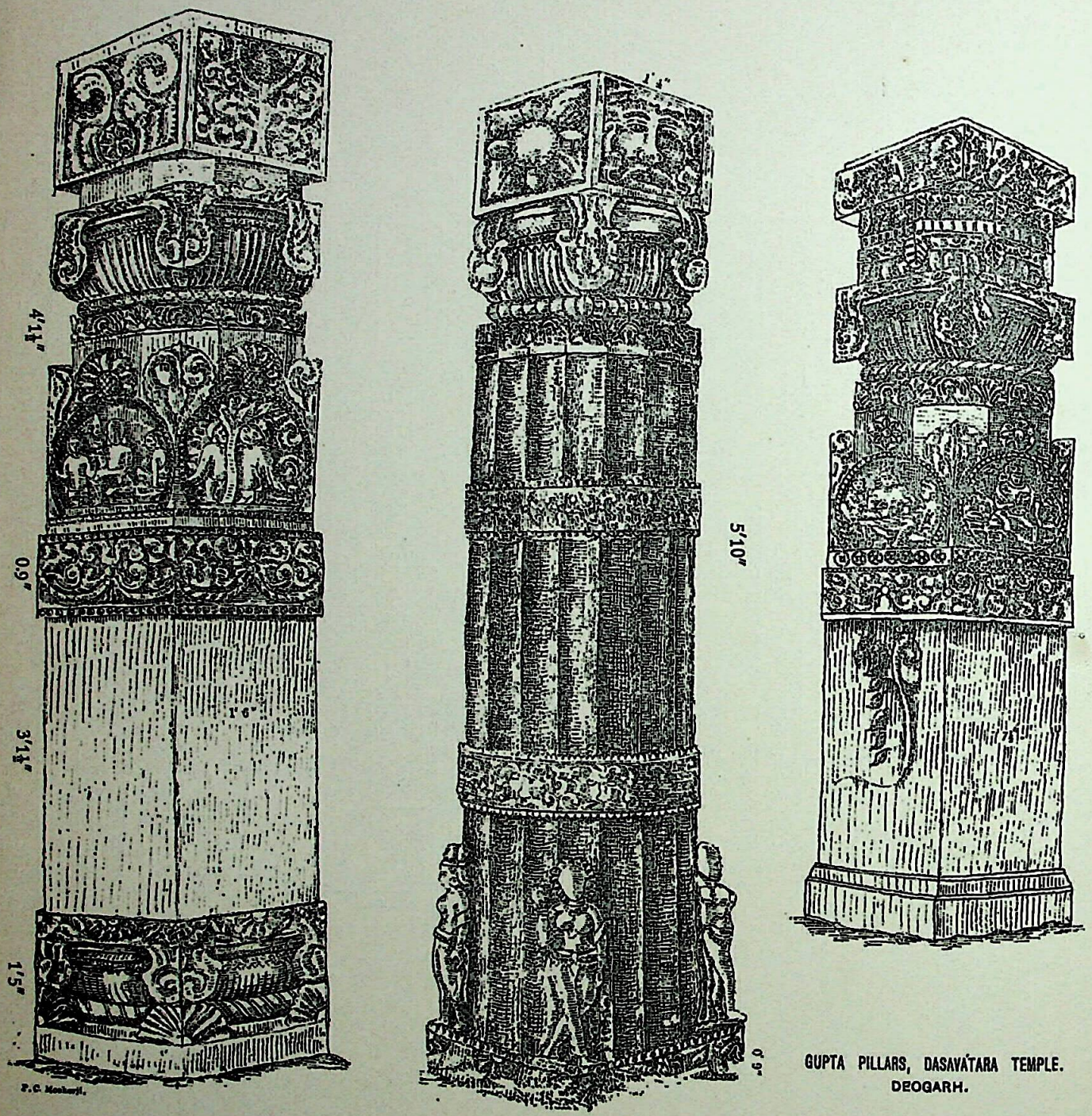
Plate 7



GUPTA PILLARS, DASAVATARA TEMPLE.
DEOGARH.

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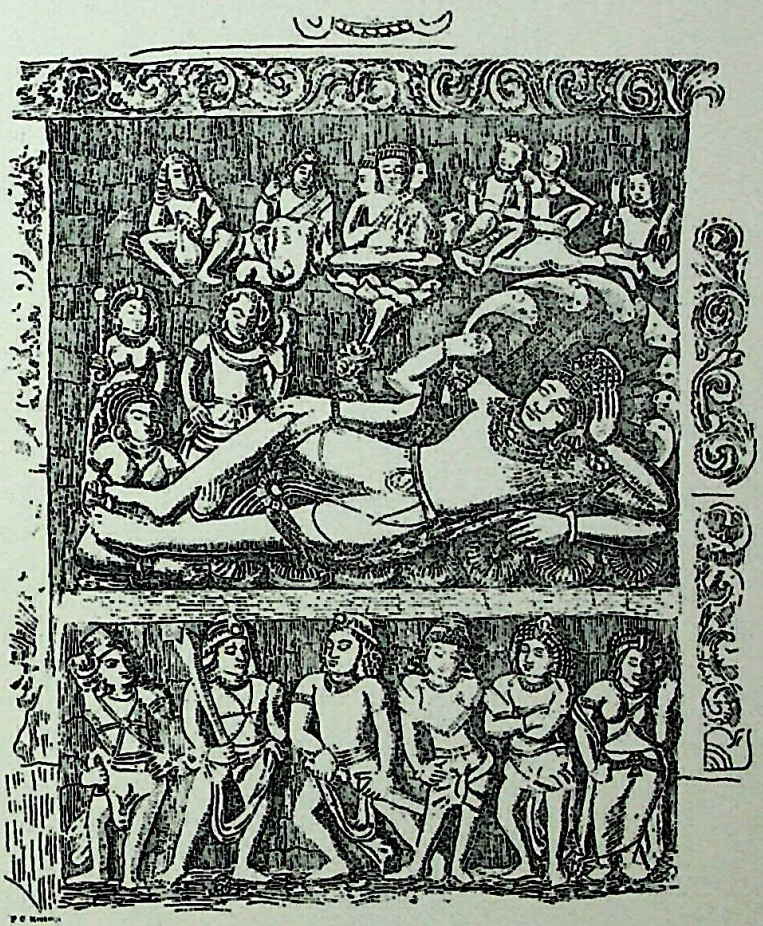
Plate 8



Narayana Reclining on Vasuki, & Pancha Pandavas & Draupadi,
Dasavatara Temple, Deogarh.

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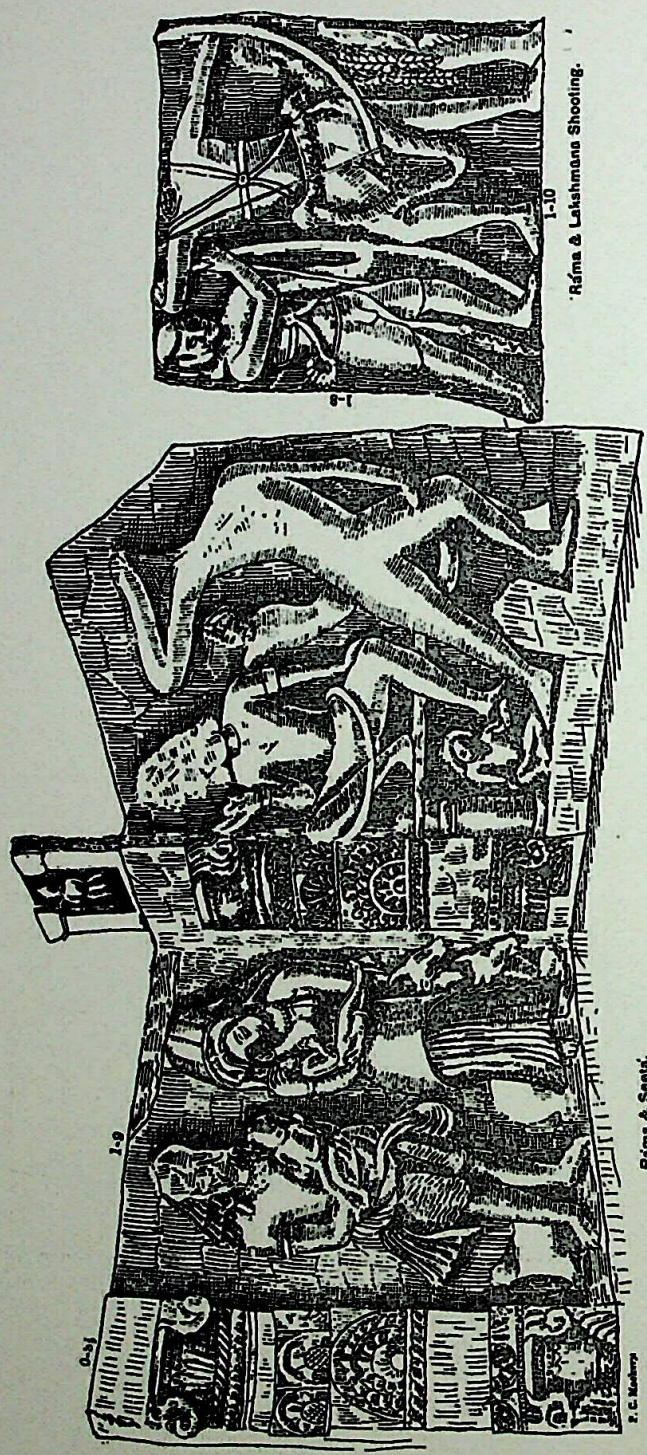
Plate 9



Gupta Bas-reliefs on Basement Plinth, Dasavatara Temple, Deogarh.

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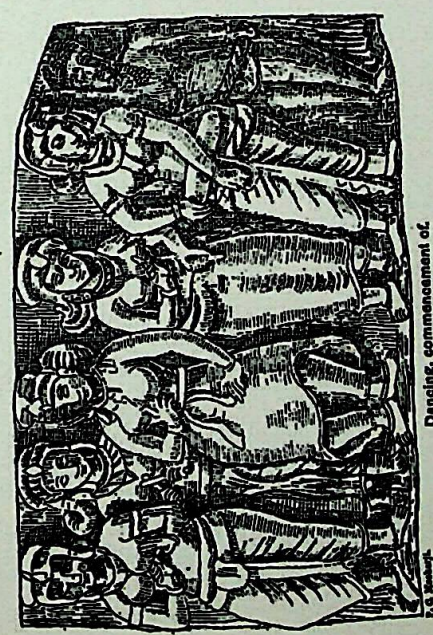
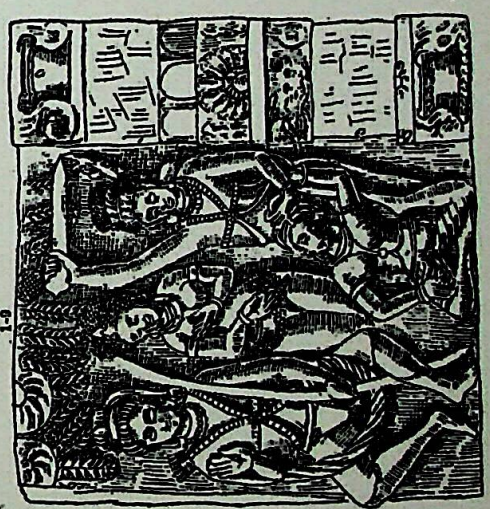
Plate 10

GUPTA BAS-RELIEFS, DASAVATARA TEMPLE, DEOGARH.

Dancing in full force.



Dancing, commencement of.



Cutting of Surpanakha's nose by Lakshmana.

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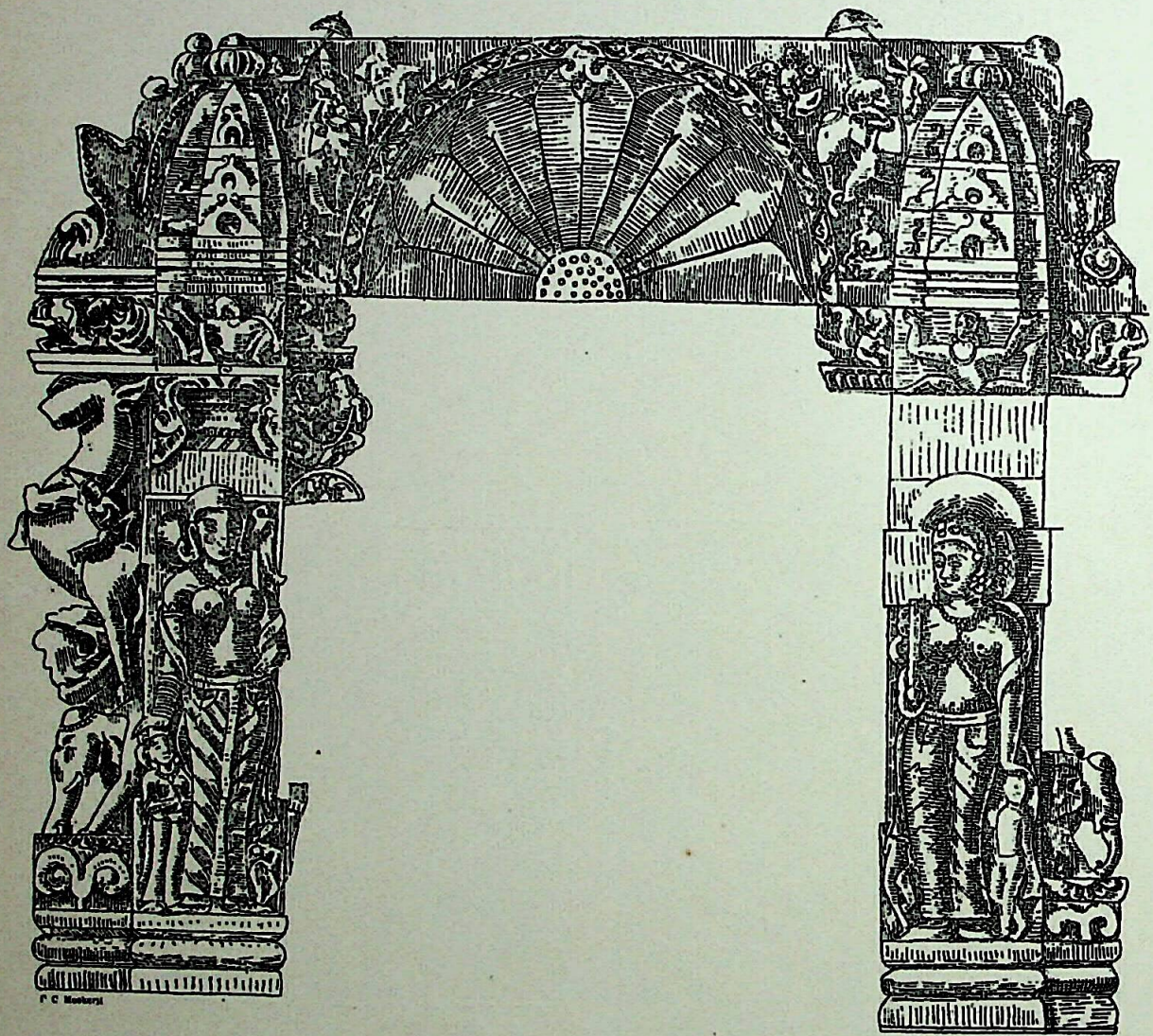
Plate 11



ENCLOSURE TO THE SHRINE-STATUE, DASAVATARA TEMPLE, DEOGARH

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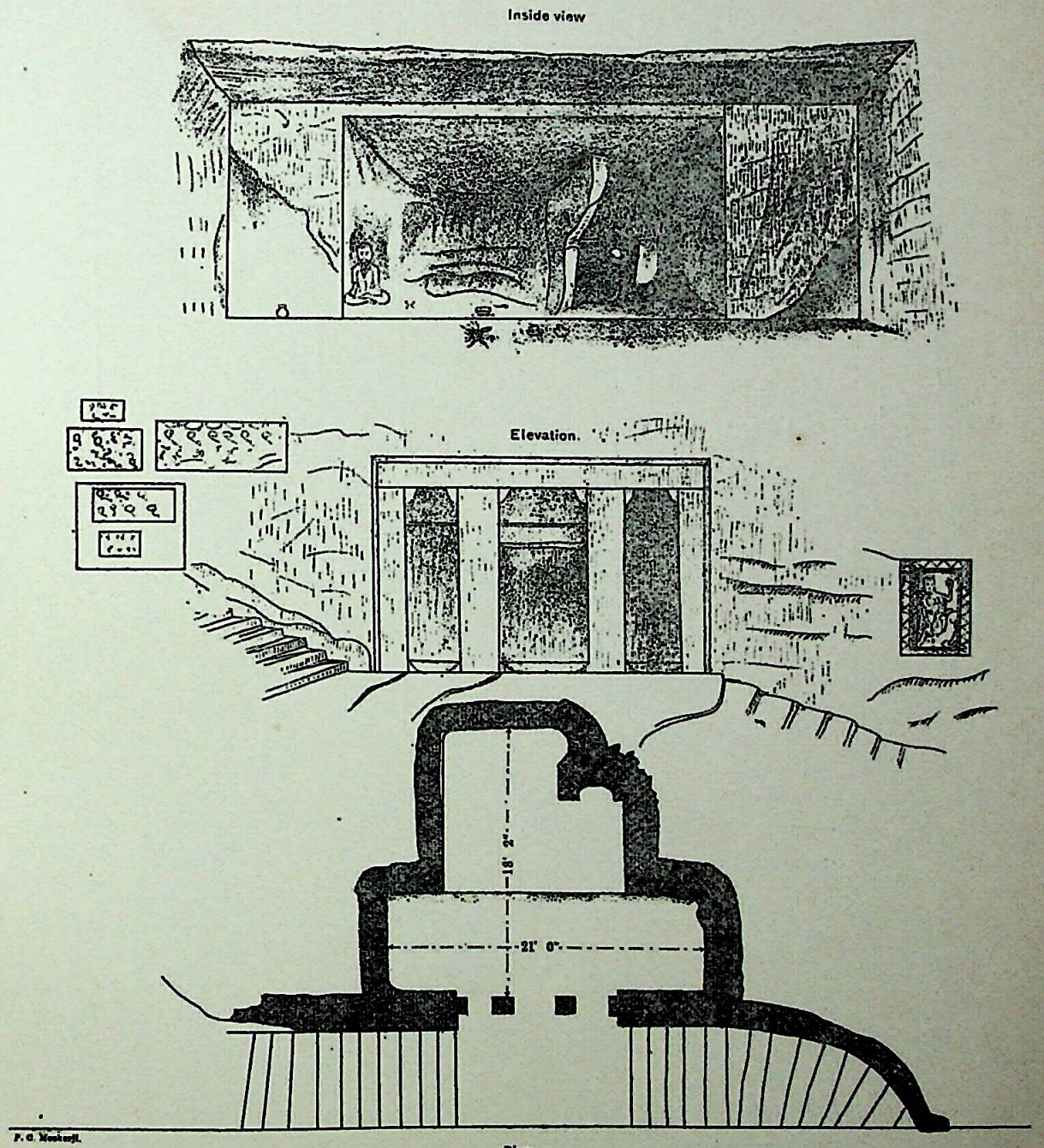
Plate 12



Siddha-ki-Gupha (Cave). Deogarh.

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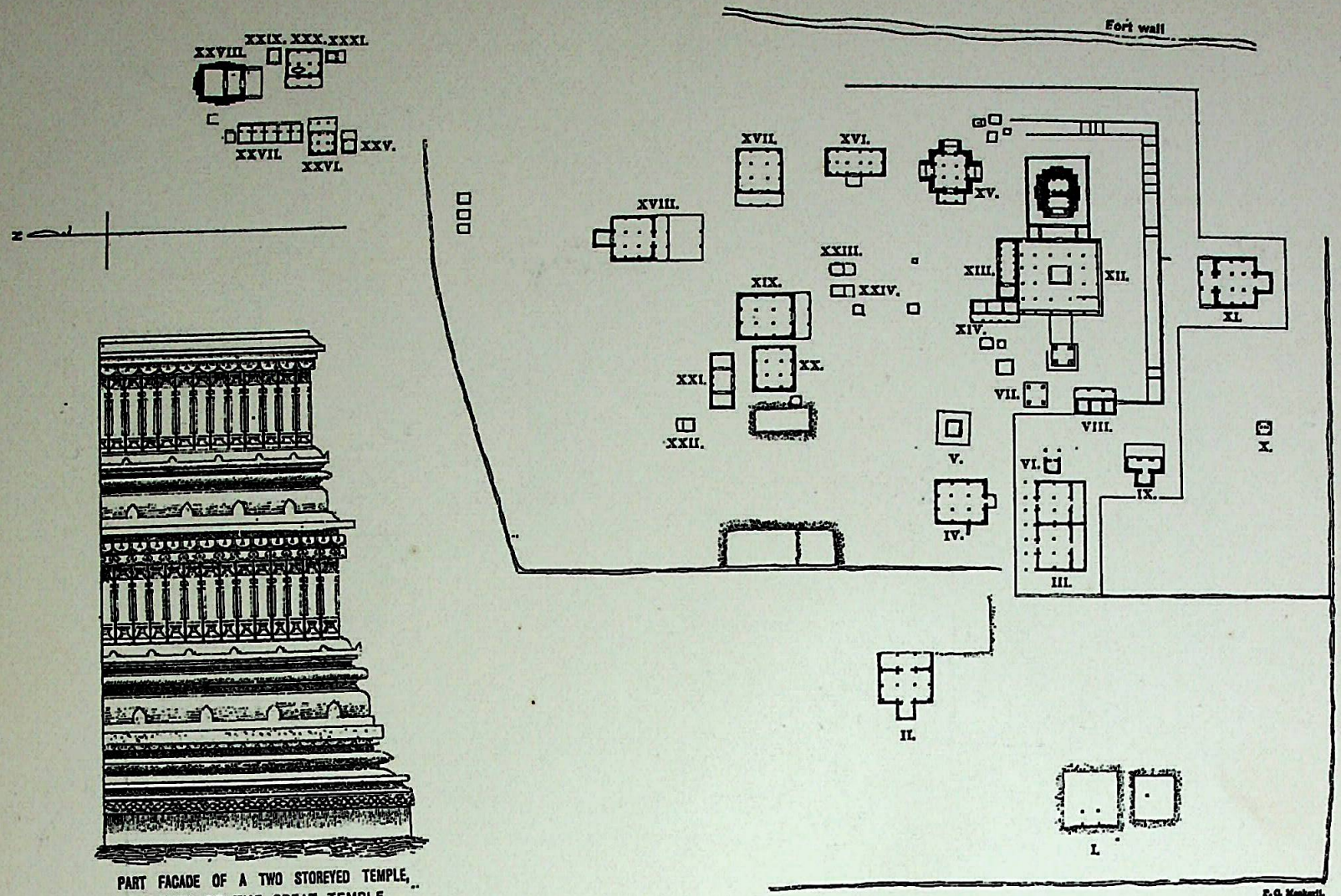
PART FACADE OF A TWO STOREYED TEMPLE, SOUTH OF THE GREAT TEMPLE. (being No. XI).



BLOCK PLAN OF THE JAIN TEMPLES IN THE FORT, DEOGARH.

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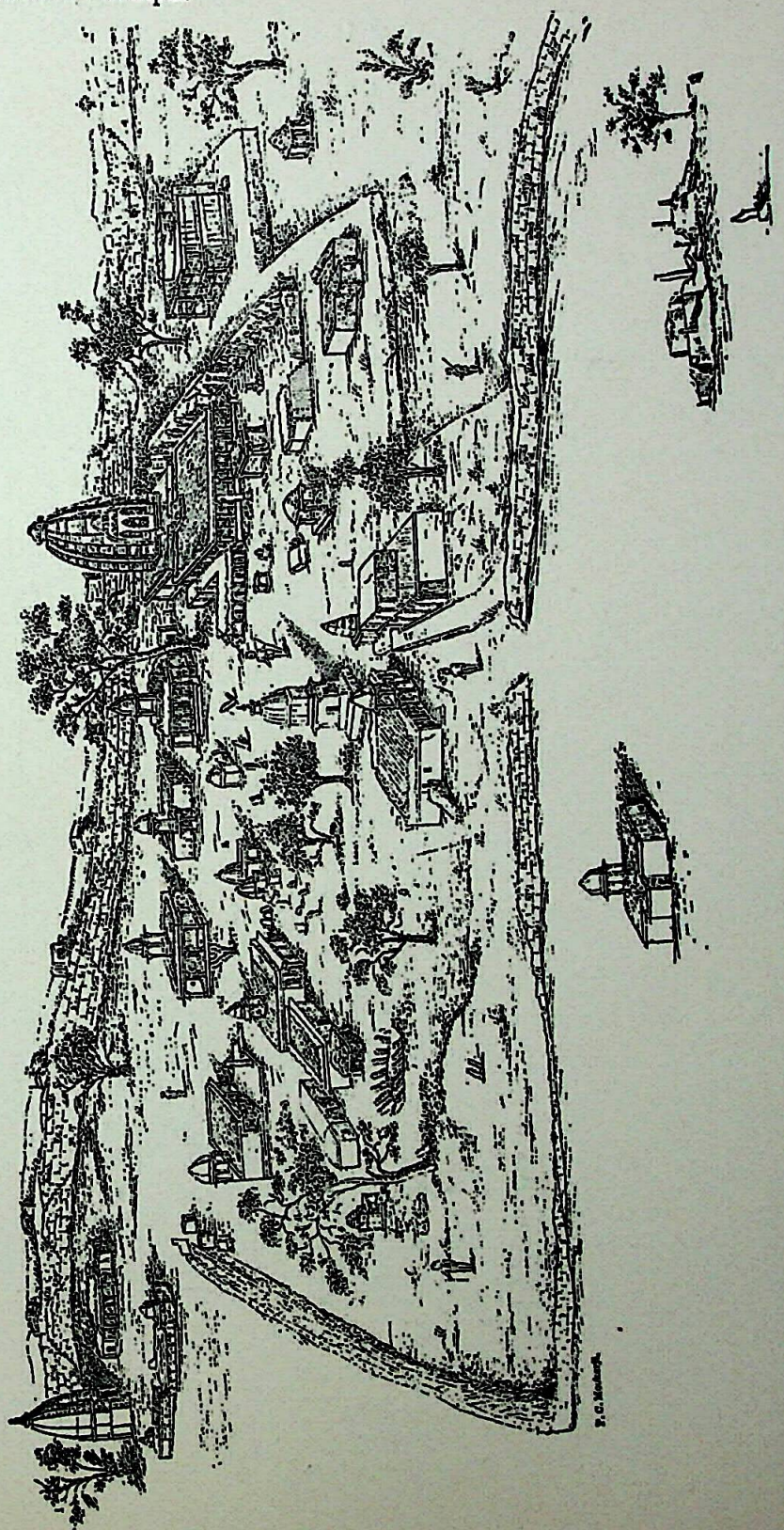
Plate 14



Bird's-eye View of the Jain Group of Temples, Deogarh.

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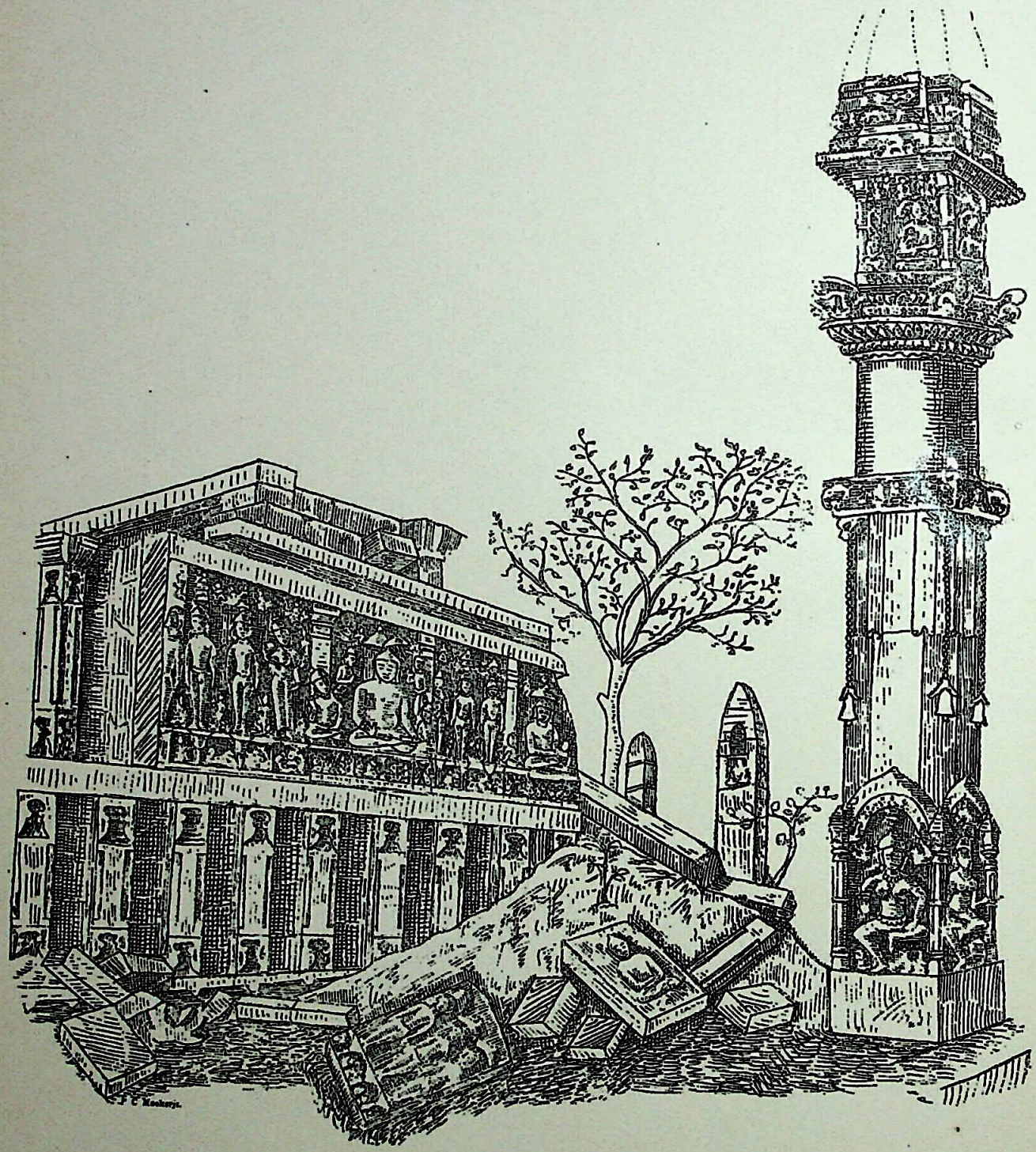
Plate 15



I, JAIN TEMPLE,
DEOGARH.
Back and Votive Column.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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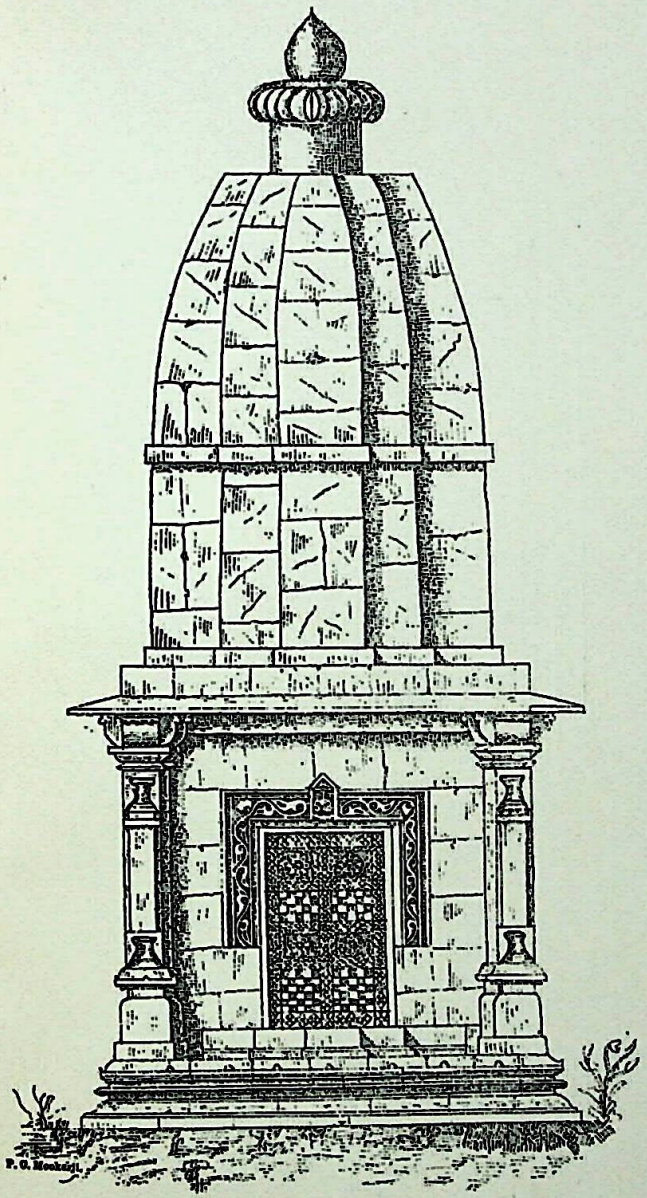
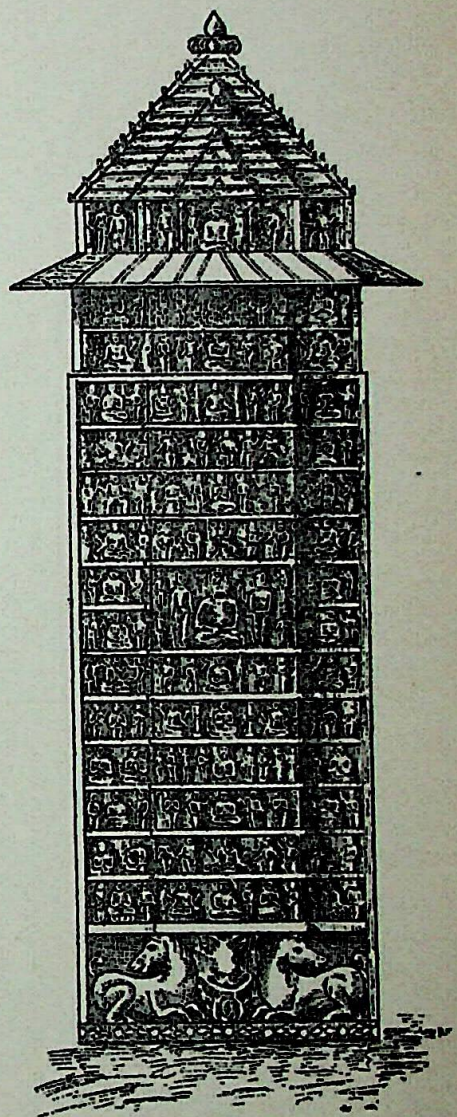
Platc 16



SIDE FAÇADE OF LAHKI TEMPLE,
DEOGARH.
No Scale.



The Jain Votive Pillar.
Scale—3′=1″

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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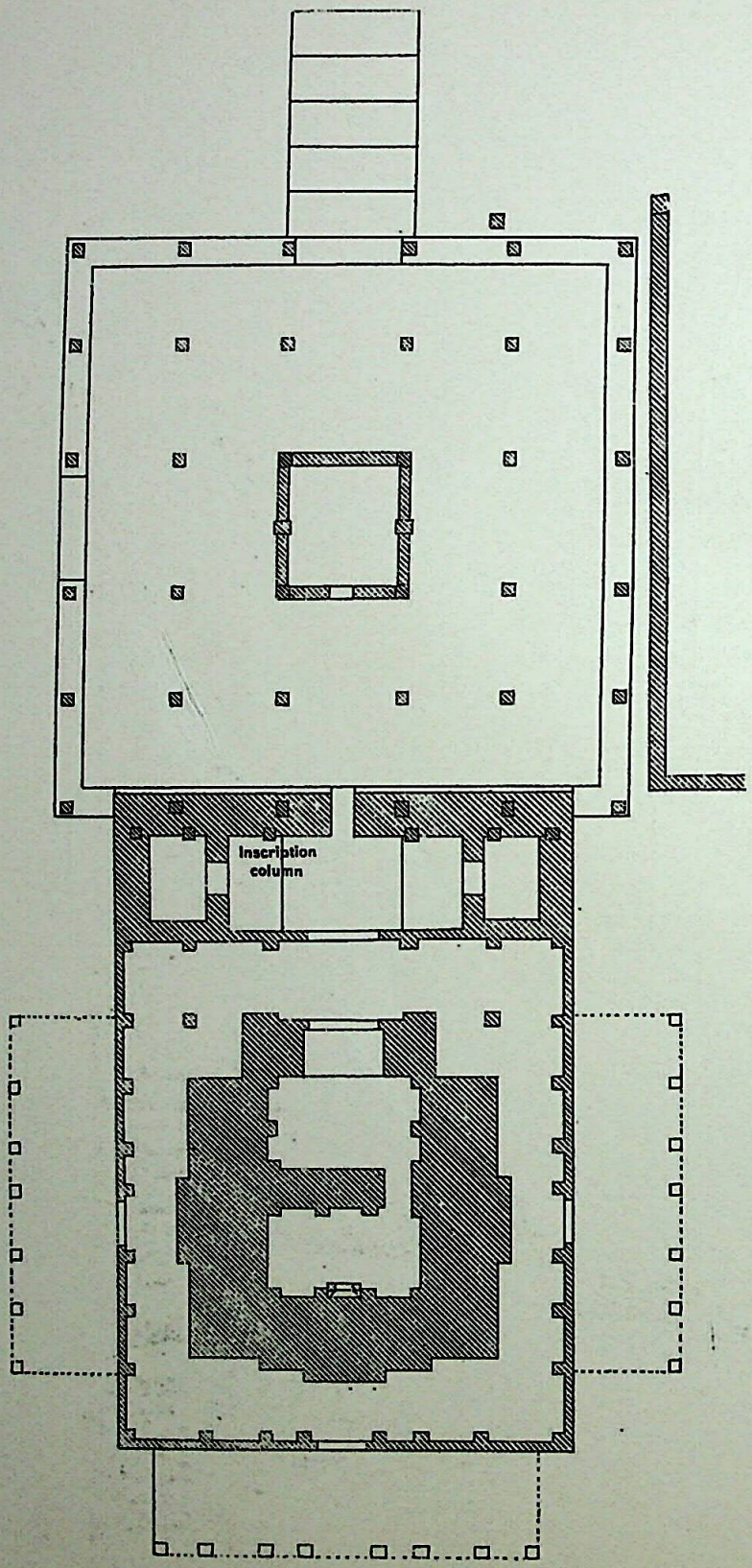
Plate 17



Plan of the Great Jain Temple at Deogarh. Scale—15 ft.=1 inch.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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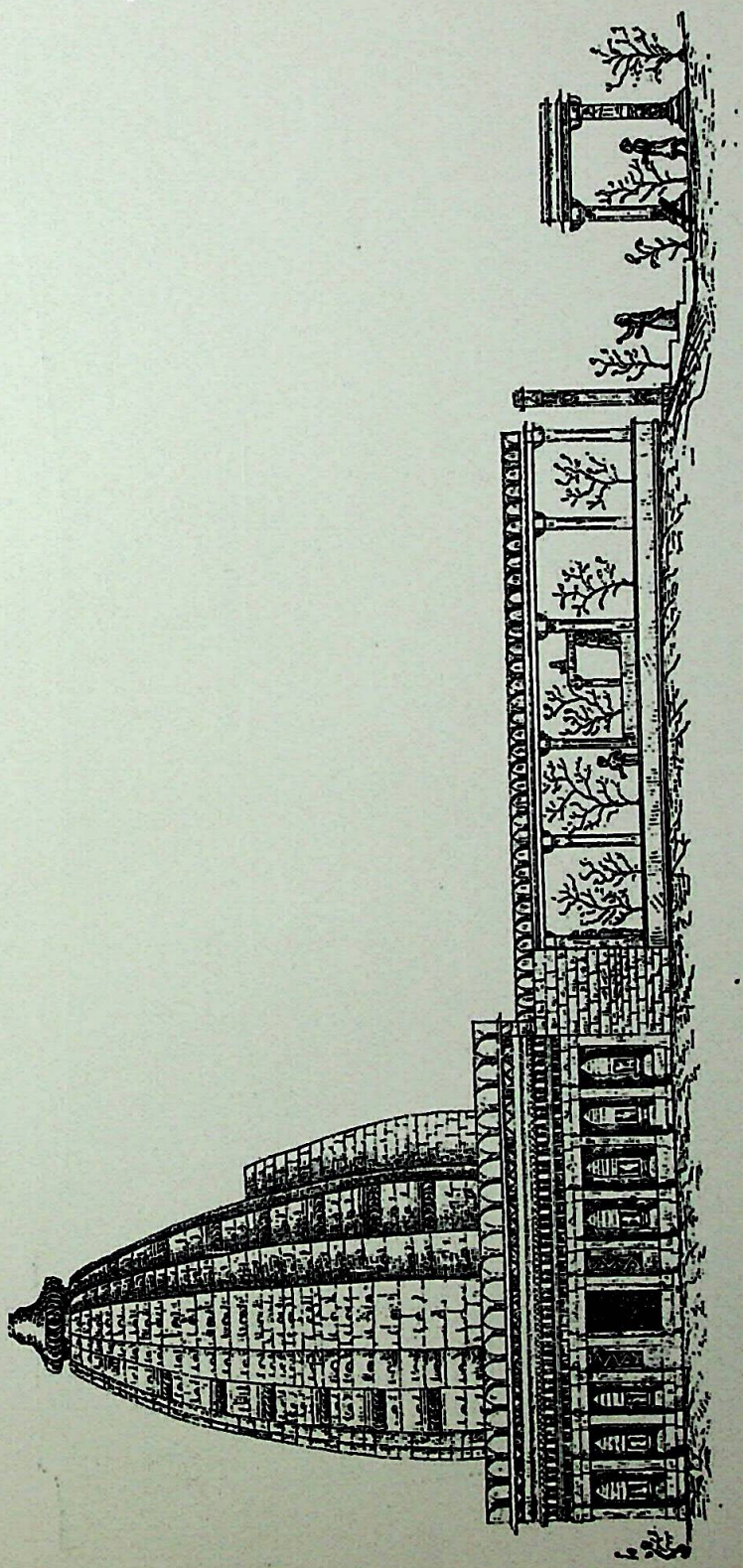
Plate 18



Great Jain Temple, Deogarh. (North Facade) Scale—13'4"=1".

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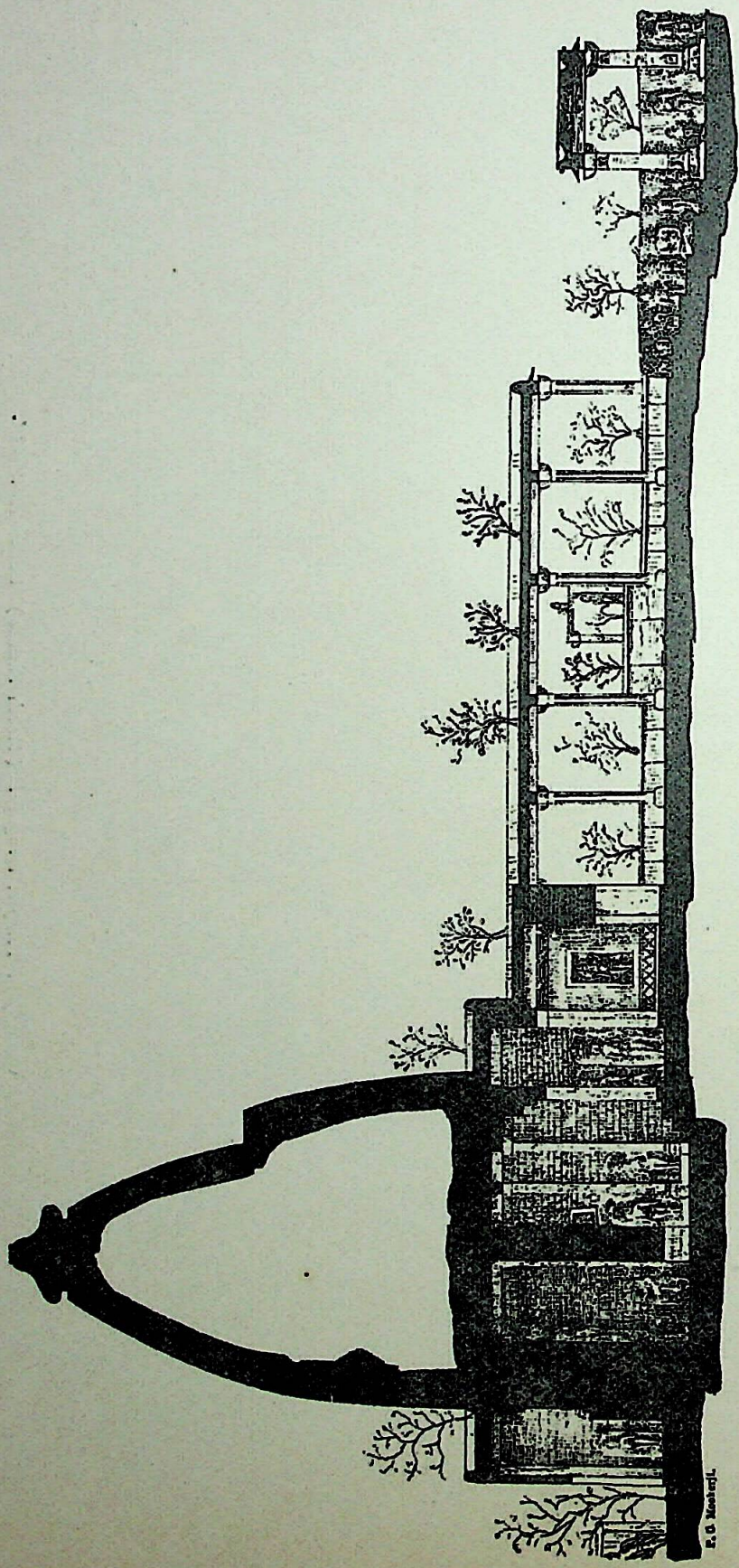
Plate 19



Great Jain Temple, Deogarh. Longitudinal Section. Scale—12'5"=1".

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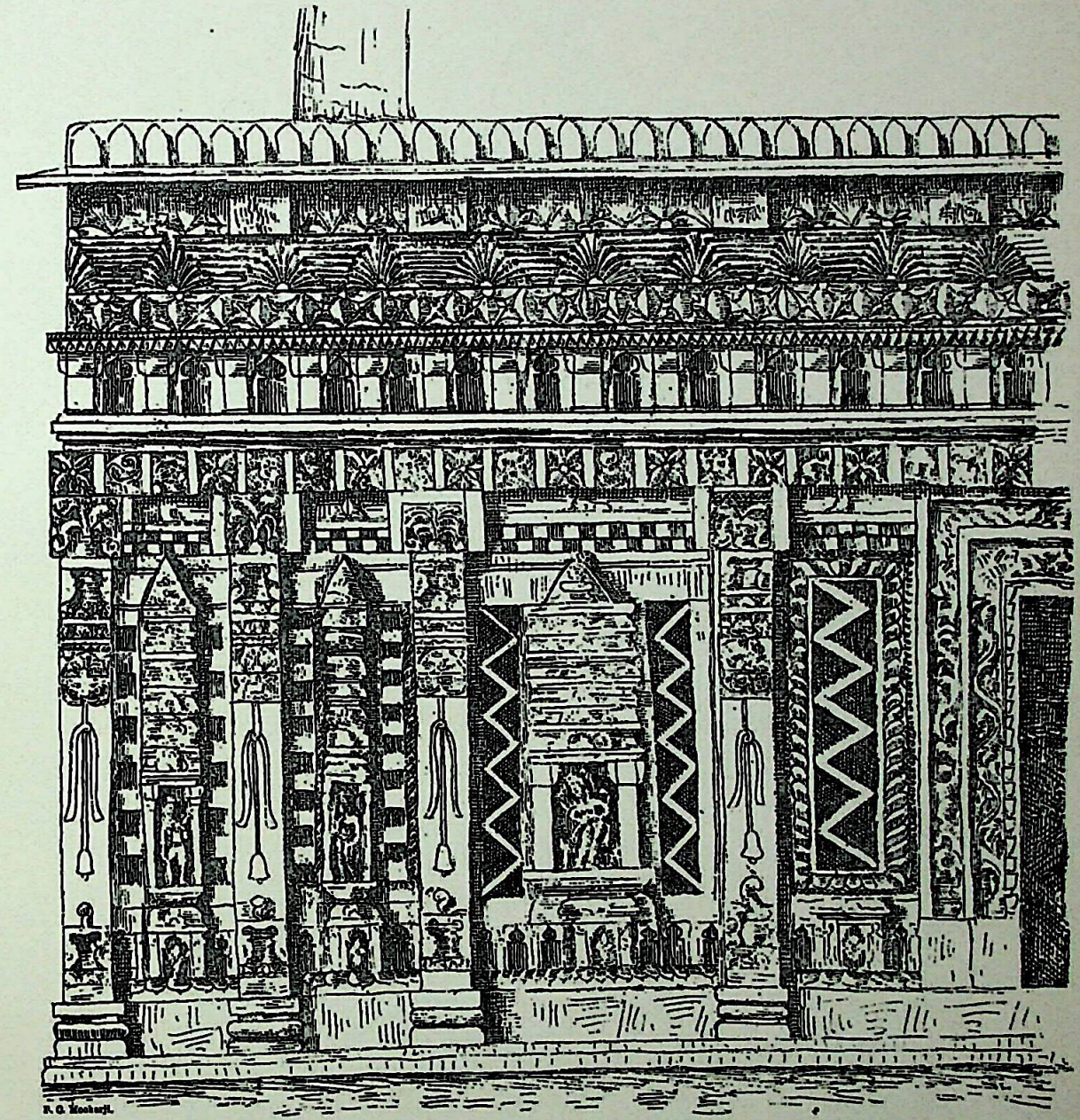
Plate 20



Great Jain Temple. Half back Elevation.

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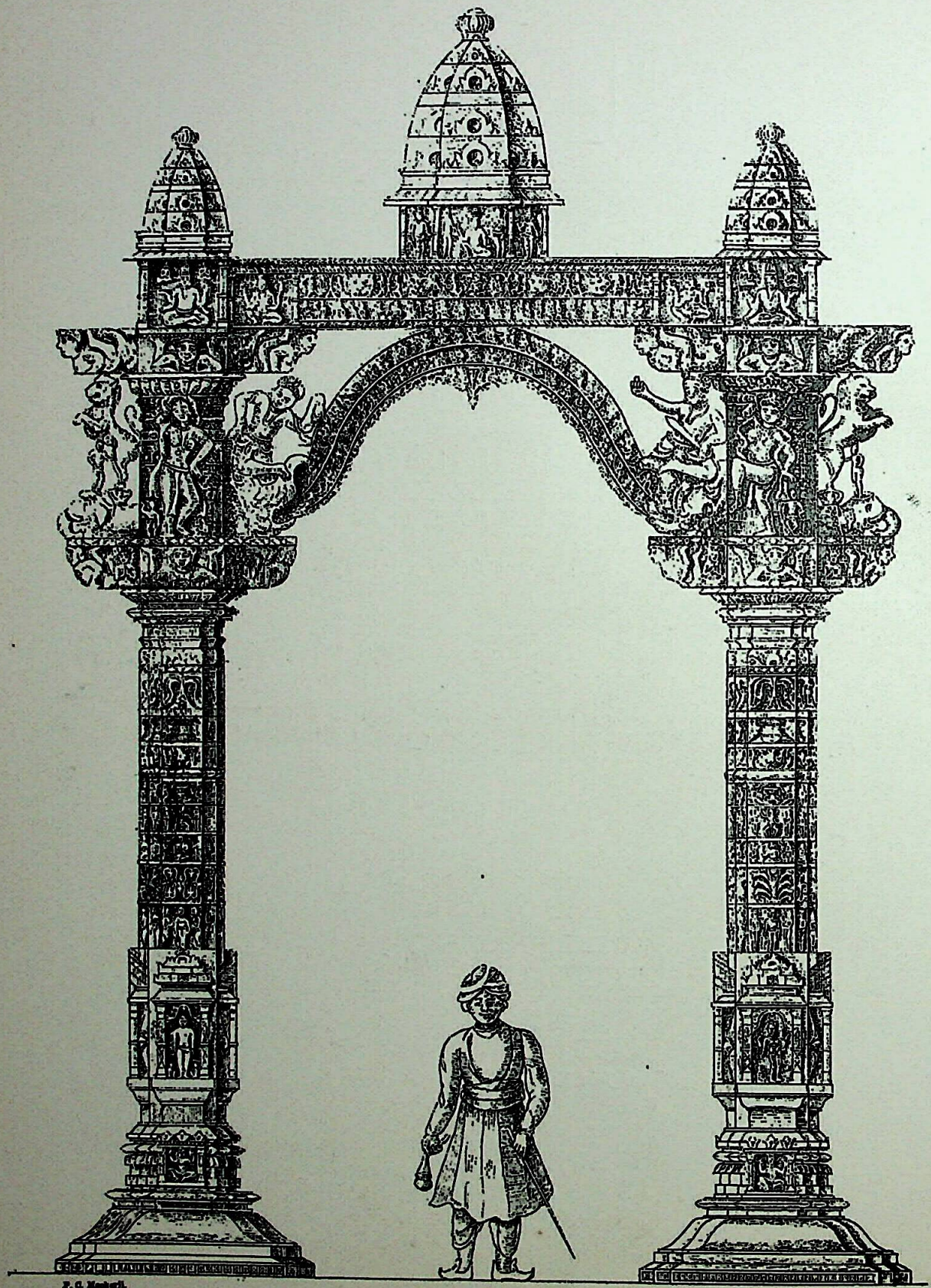

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TORANA GATE RESTORED, GREAT JAIN TEMPLE, DEOGARH.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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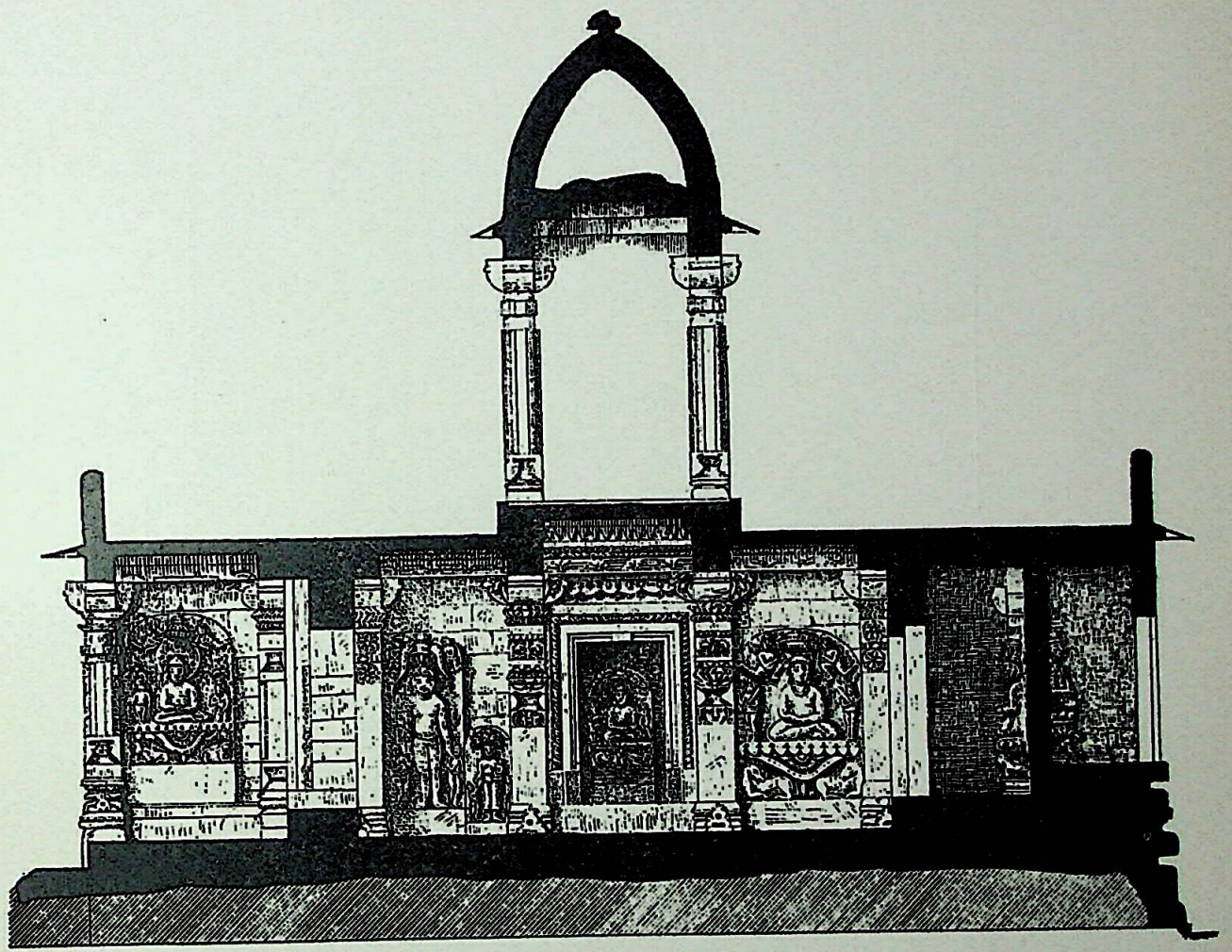
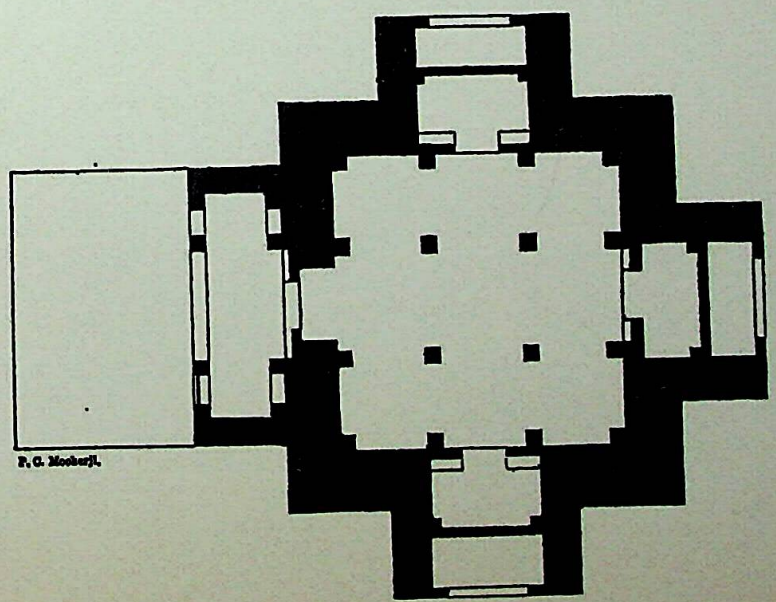


Section of XV. Jain Temple.



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PLAN OF THE XV. JAIN TEMPLE,
DEOGARH.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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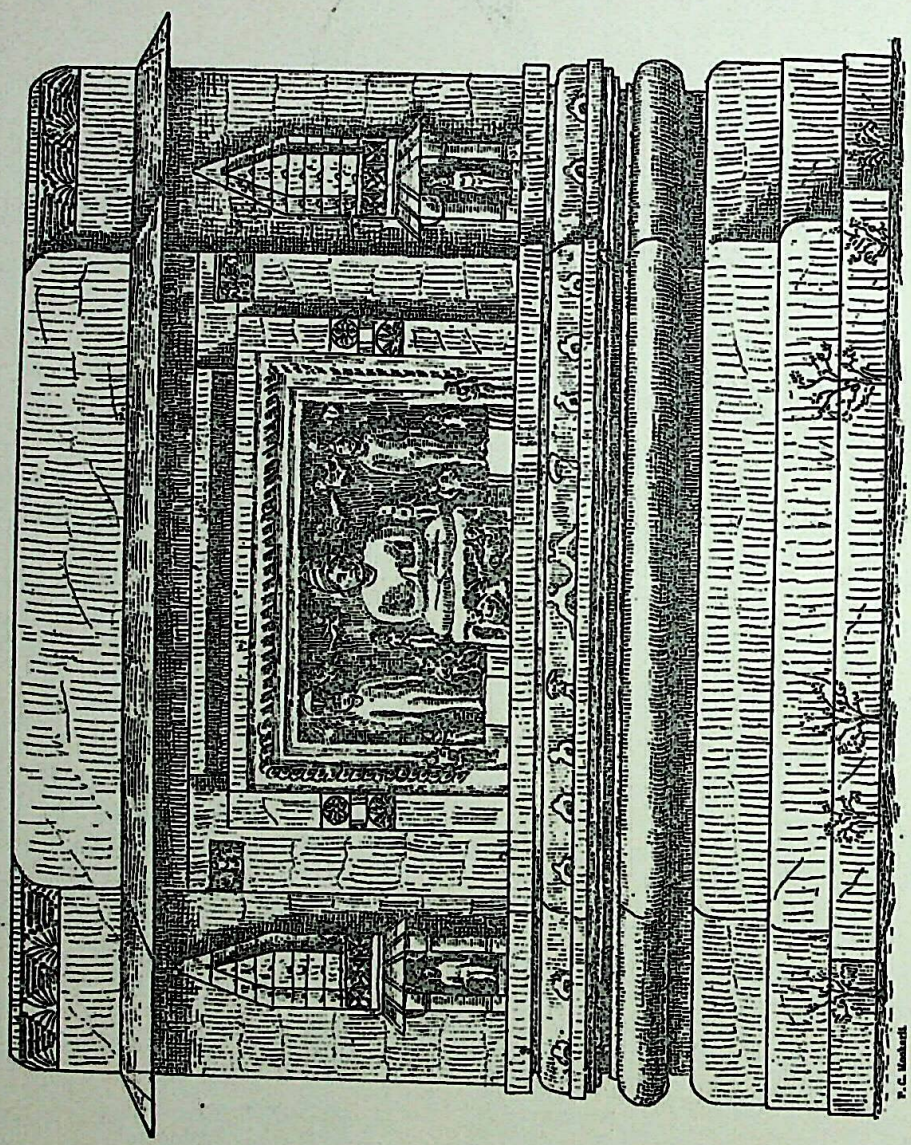
Plate 23



Back Elevation of XV. Temple, Deogarh.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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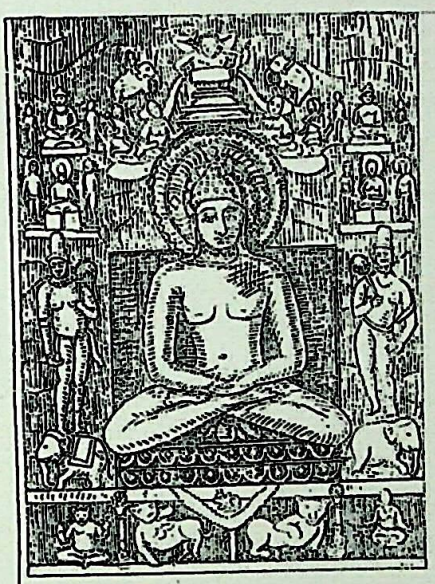
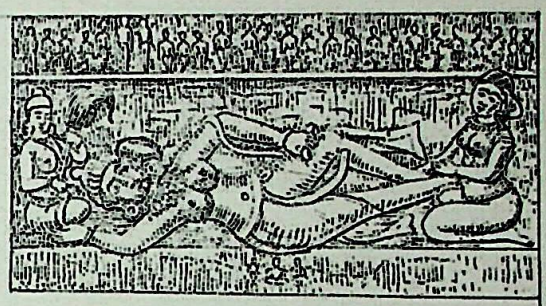
Plate 24

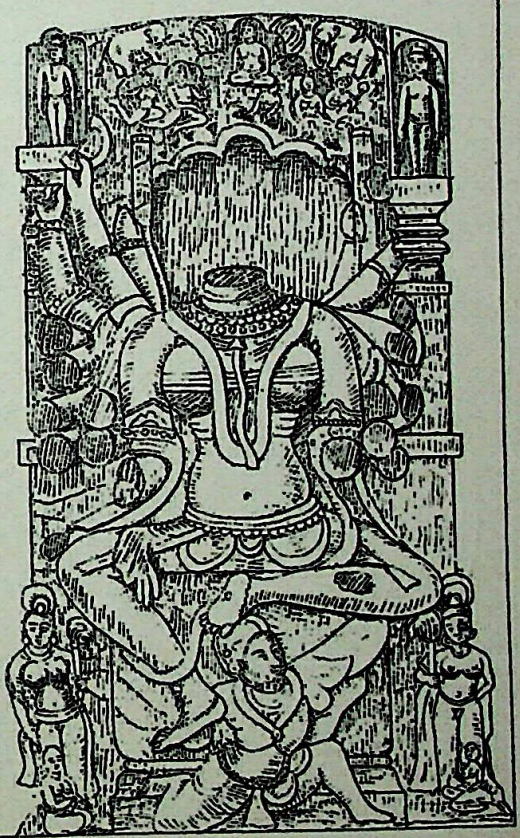


ADINATH OR RISAVANATH,
THE FIRST TIRTHANKARA.



THE MOTHER OF MAHÁVIRA IN CONCEPTION.

THE MOTHER WITH MAHÁVIRA ON HER LAP.



MAHÁ LAKSHMI.

JAIN TIRTHANKARA & OTHER IMAGES.

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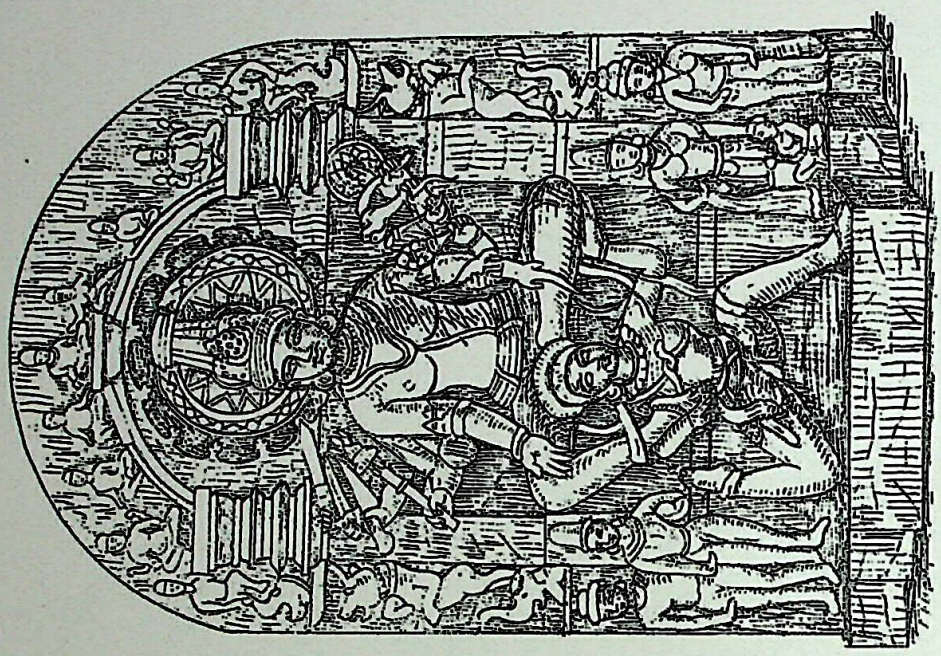
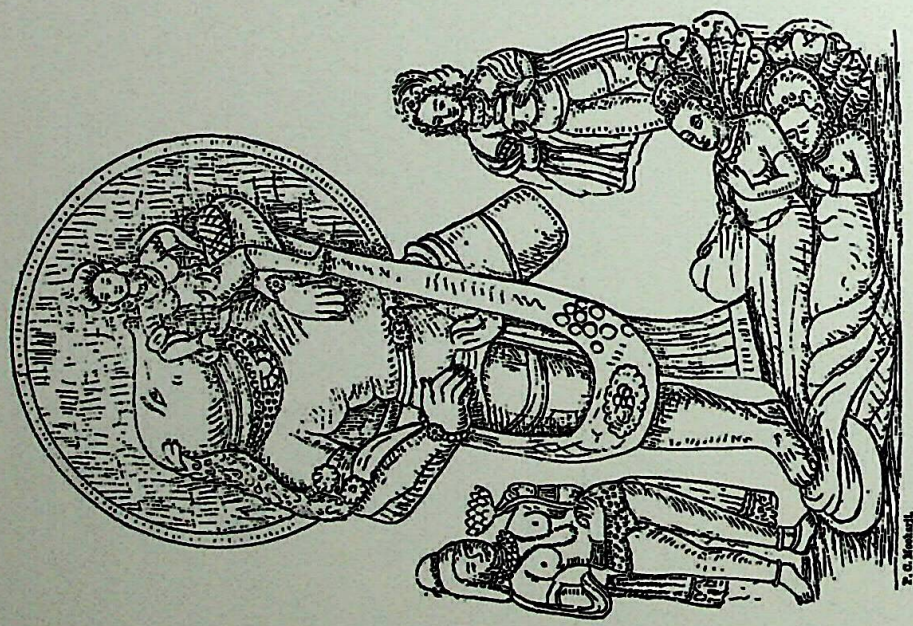
Plate 25



Ranchhodji at Duttia.



VARÁHA-AVATÁRA.
Deogarh

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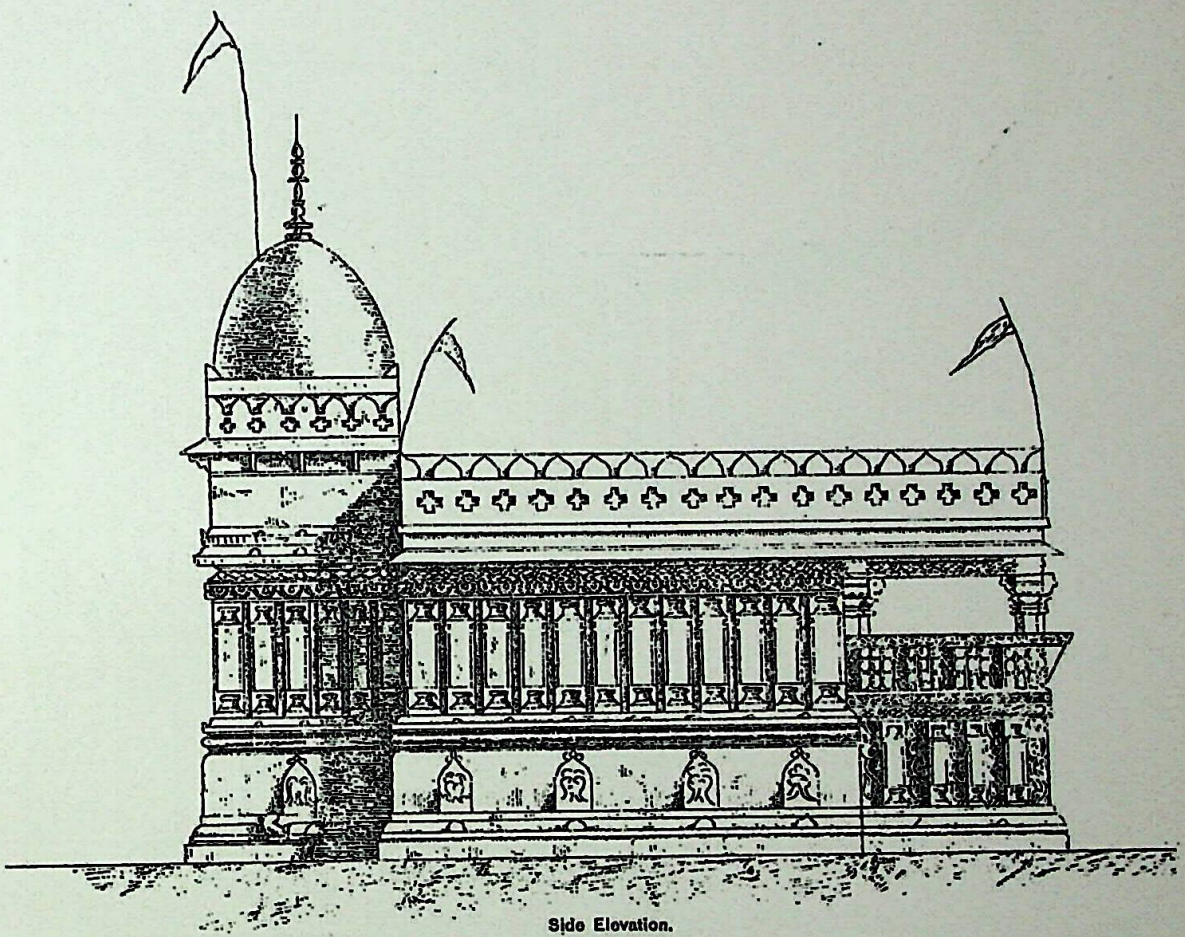
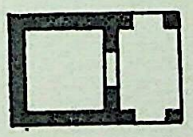
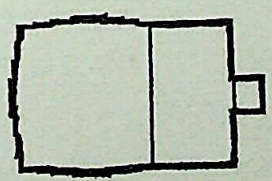
Plate 26

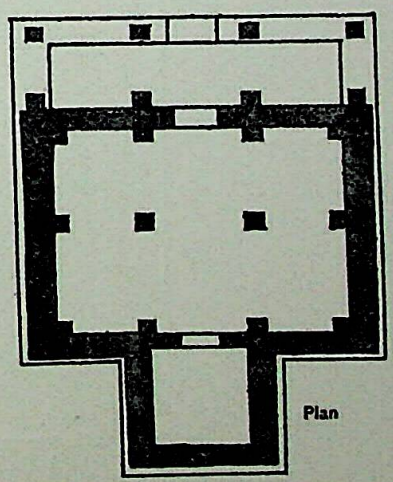


Side Elevation.
Scale—5′4″=1″.



VISHNU TEMPLE.
No Scale.

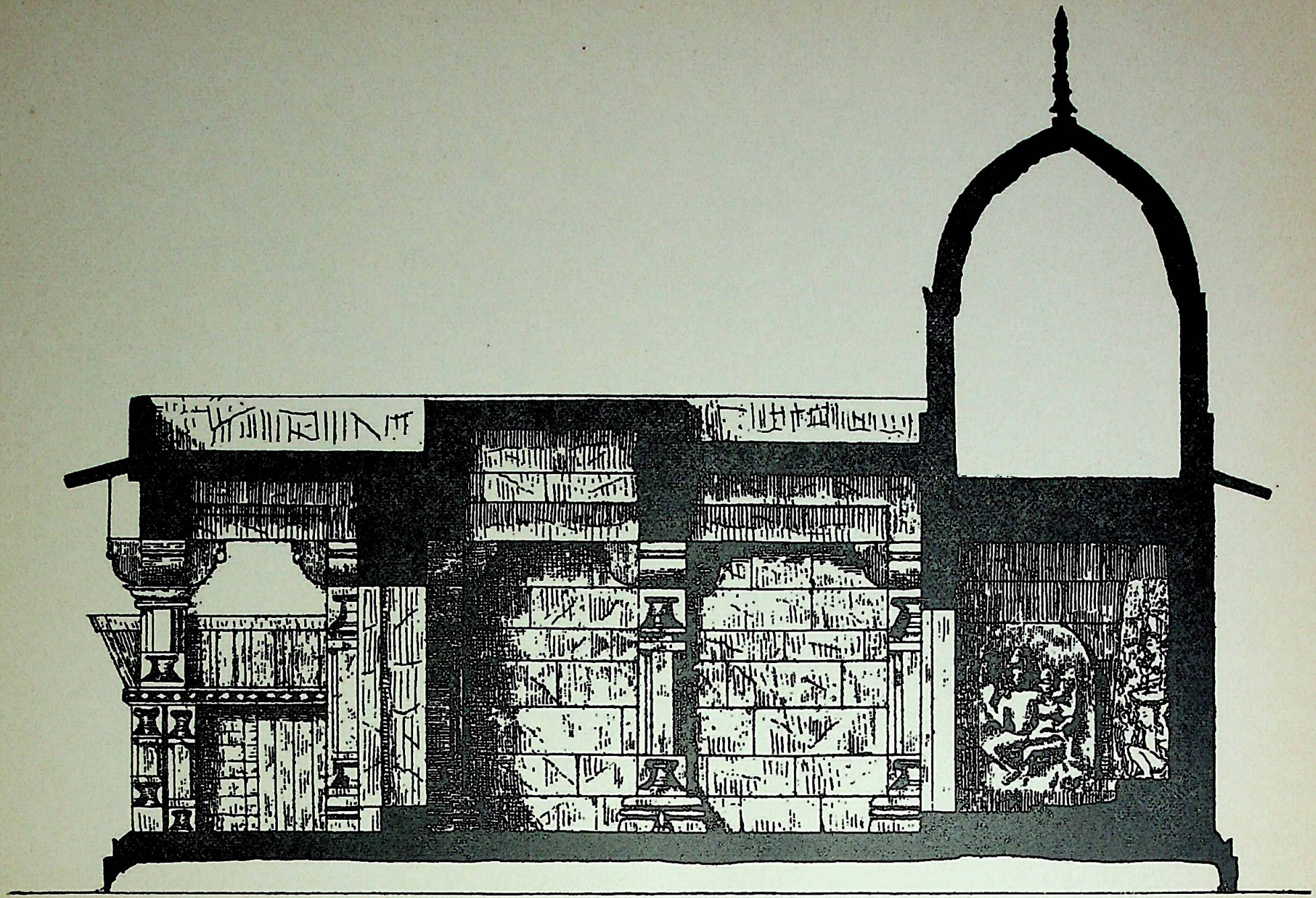




Plan

RANCHHODJI TEMPLE,
DHOJRI-DUTTIA.
Scale—10′8″=1″.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi



Cross Section of Runchhodji Temple. Dhojri, Duttia.

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Plate 28

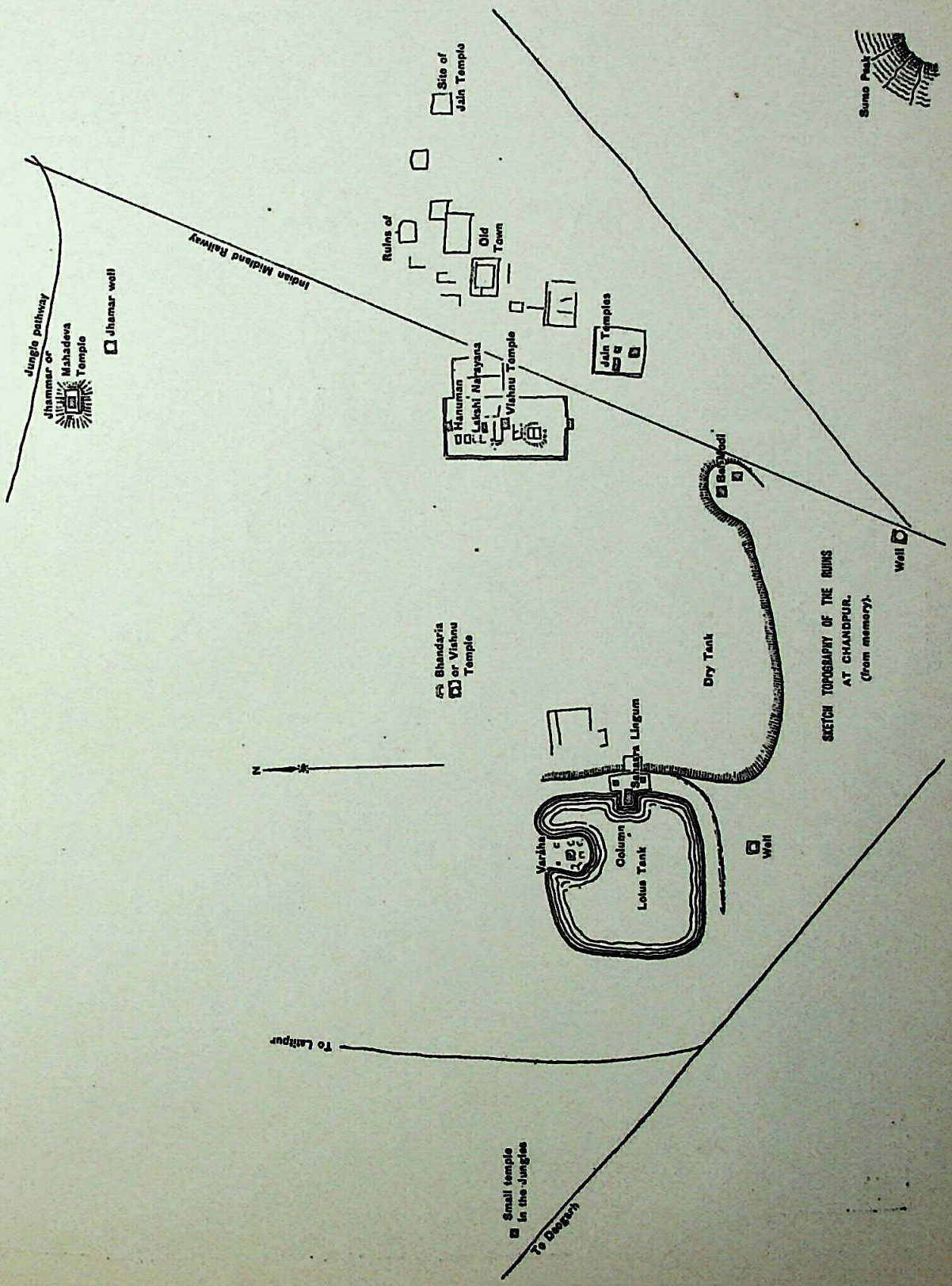

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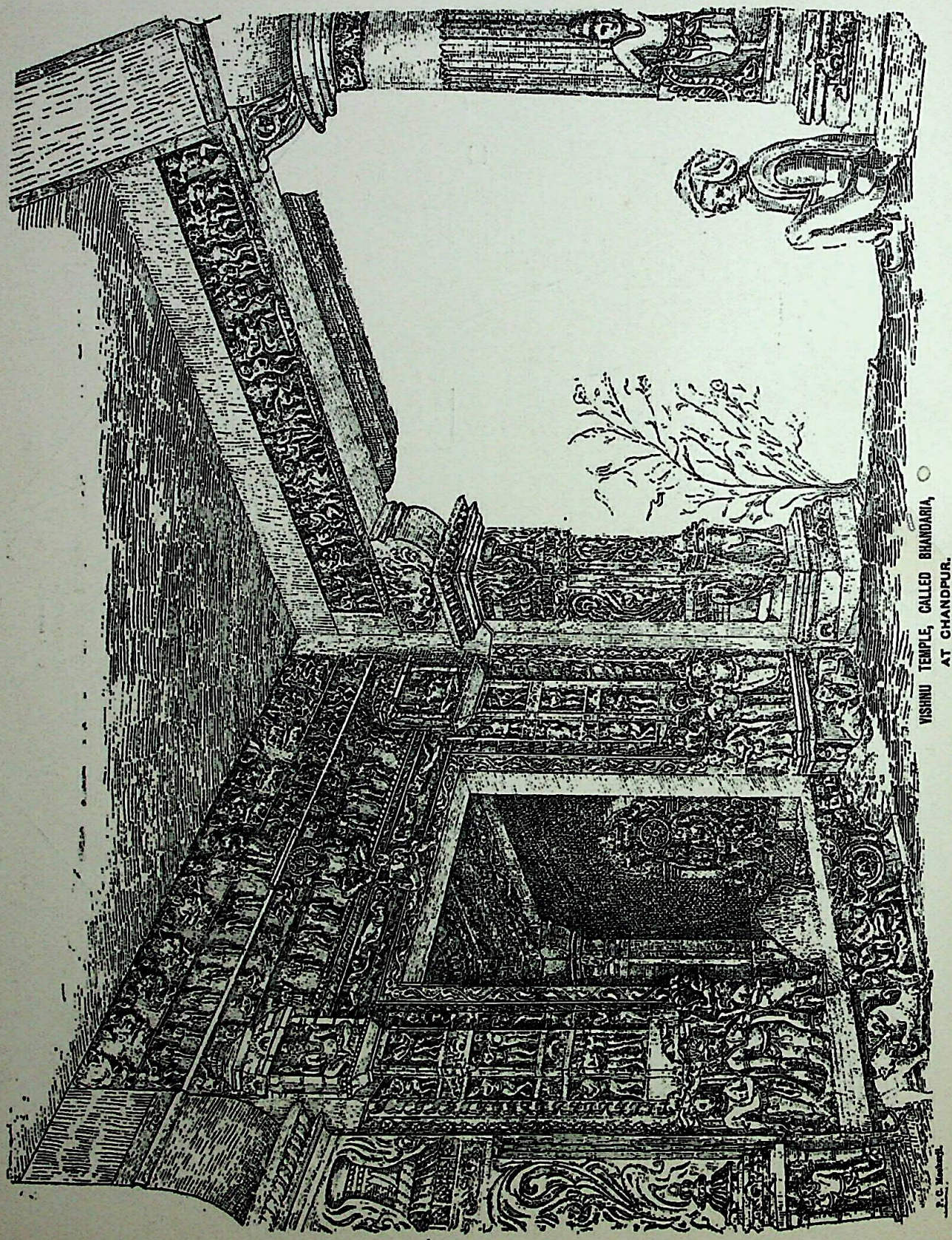
Plate 29



VISHNU TEMPLE, CALLED BHANDARIA, AT CHANDPUR.

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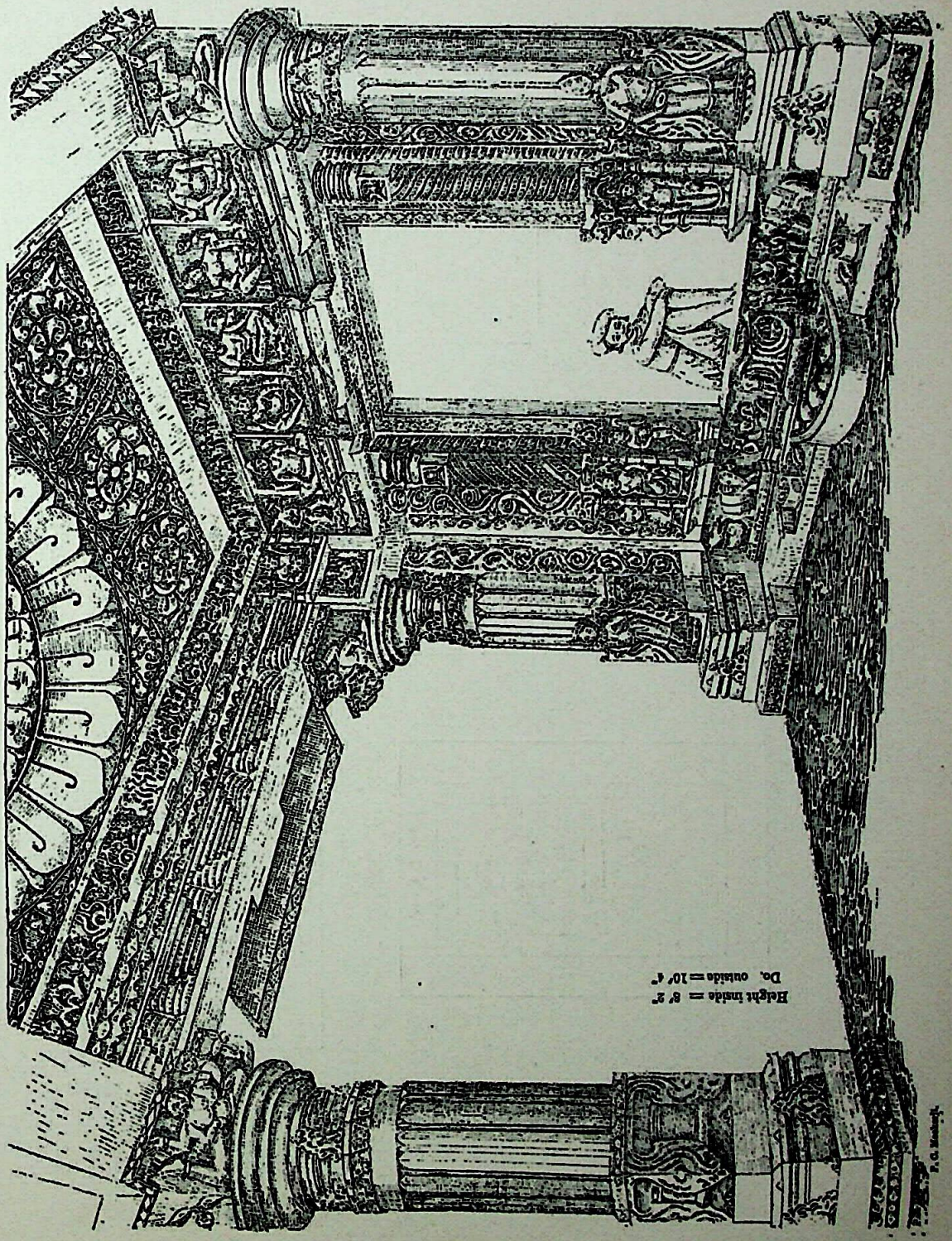

Plate 30

Jhammar-Ki-Modhia, inside porch.
At Chandpur.

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Plate 31

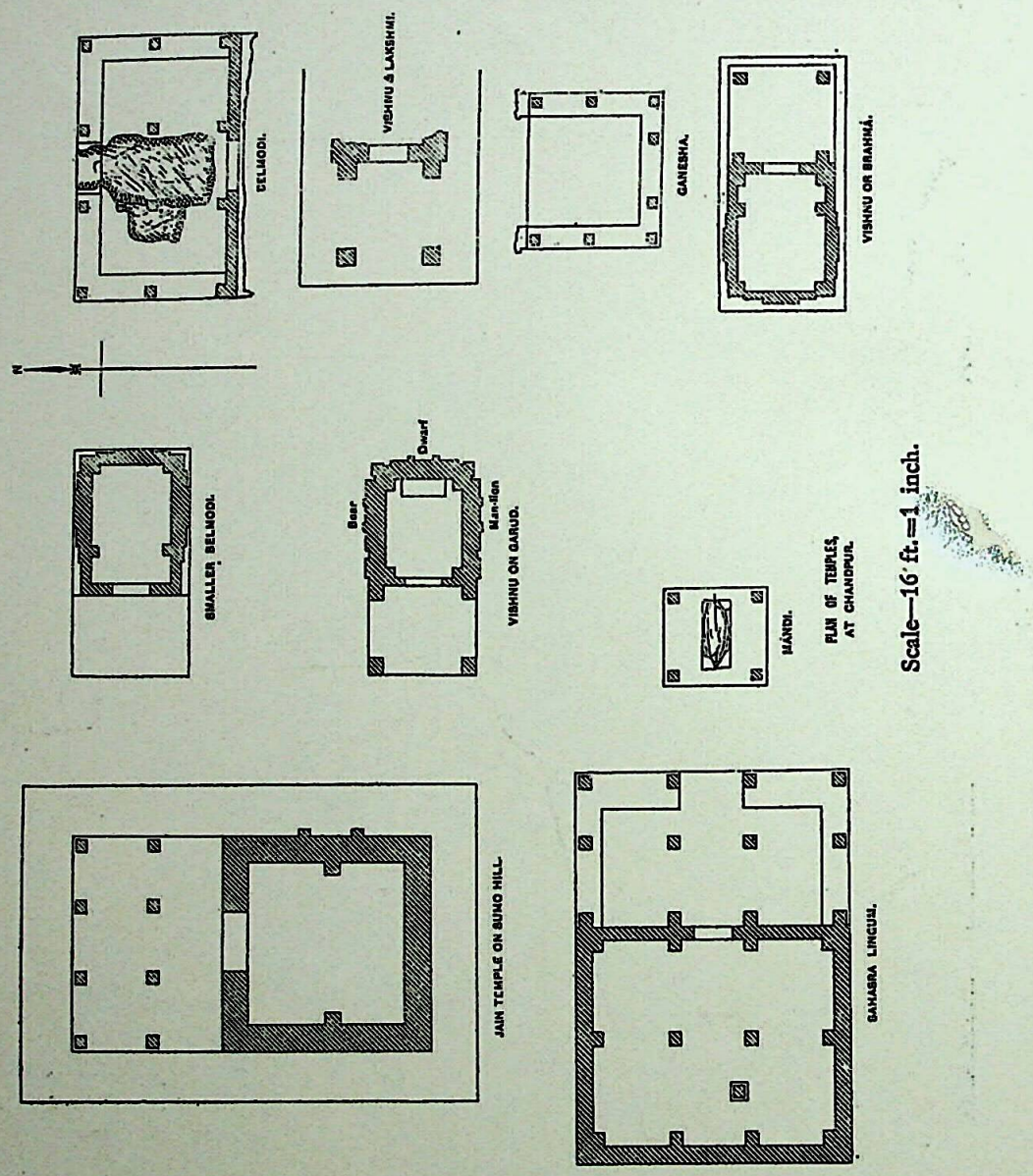

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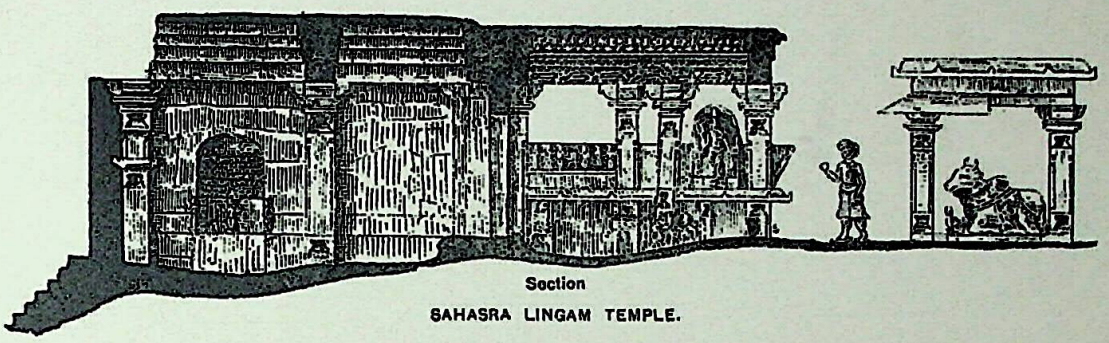
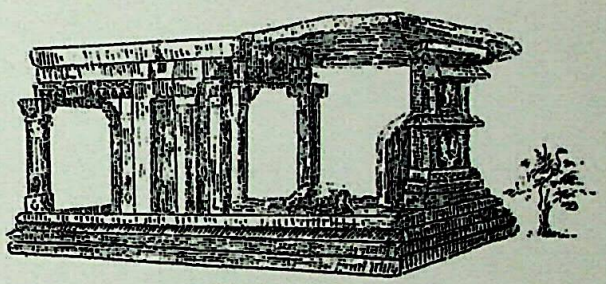
Plate 32



Section

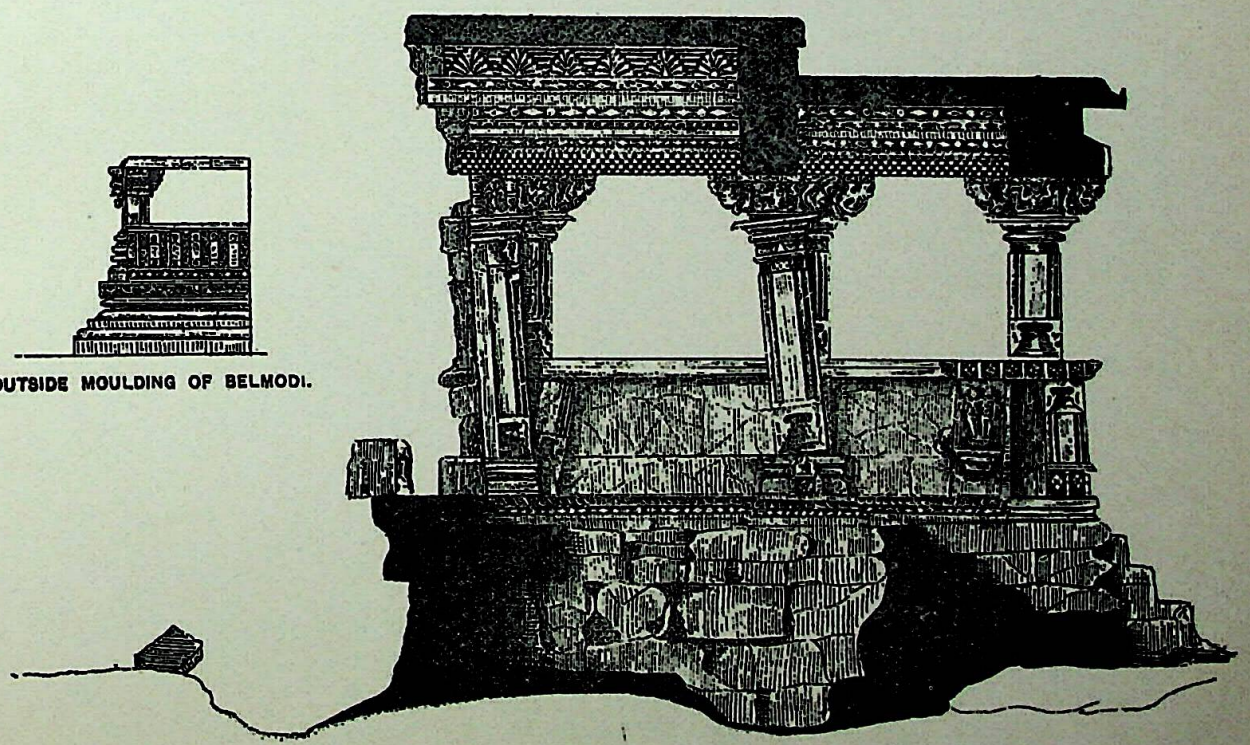
SAHASRA LINGAM TEMPLE.

GANESHA TEMPLE.



BRAHMA TEMPLE.

OUTSIDE MOULDING OF BELMODI.



BELMODI.

CHANDPUR.

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SATI SLAB.

Plate 33

NARASINGHA FIGHTING WITH HIRANYA-KASIPU. MÁHADEVA DANCING THE TÁNDAVA.

INSCRIBED BOAR.

WIFE & HUSBAND.

DANCING GIRL.

SCULPTURES FROM CHANDPUR.

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Plate 34

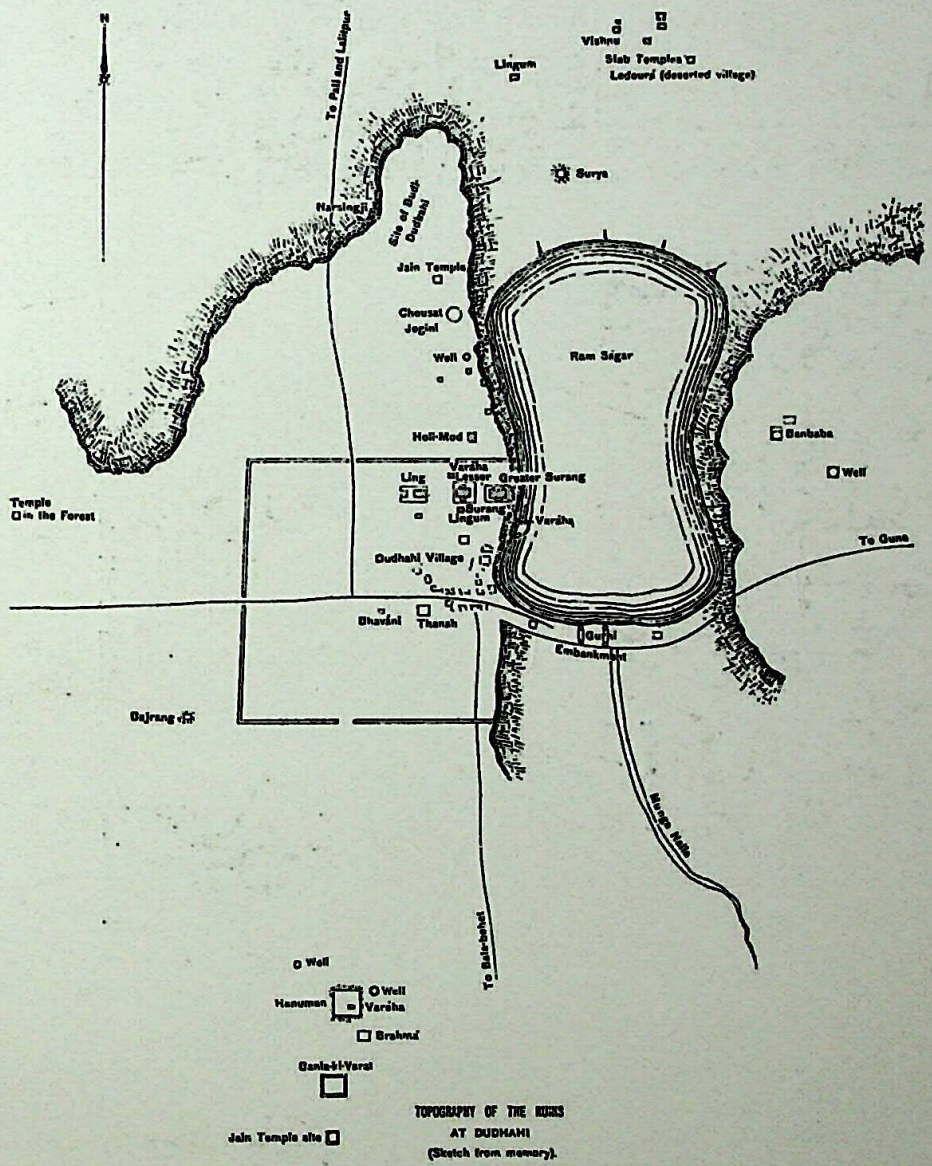

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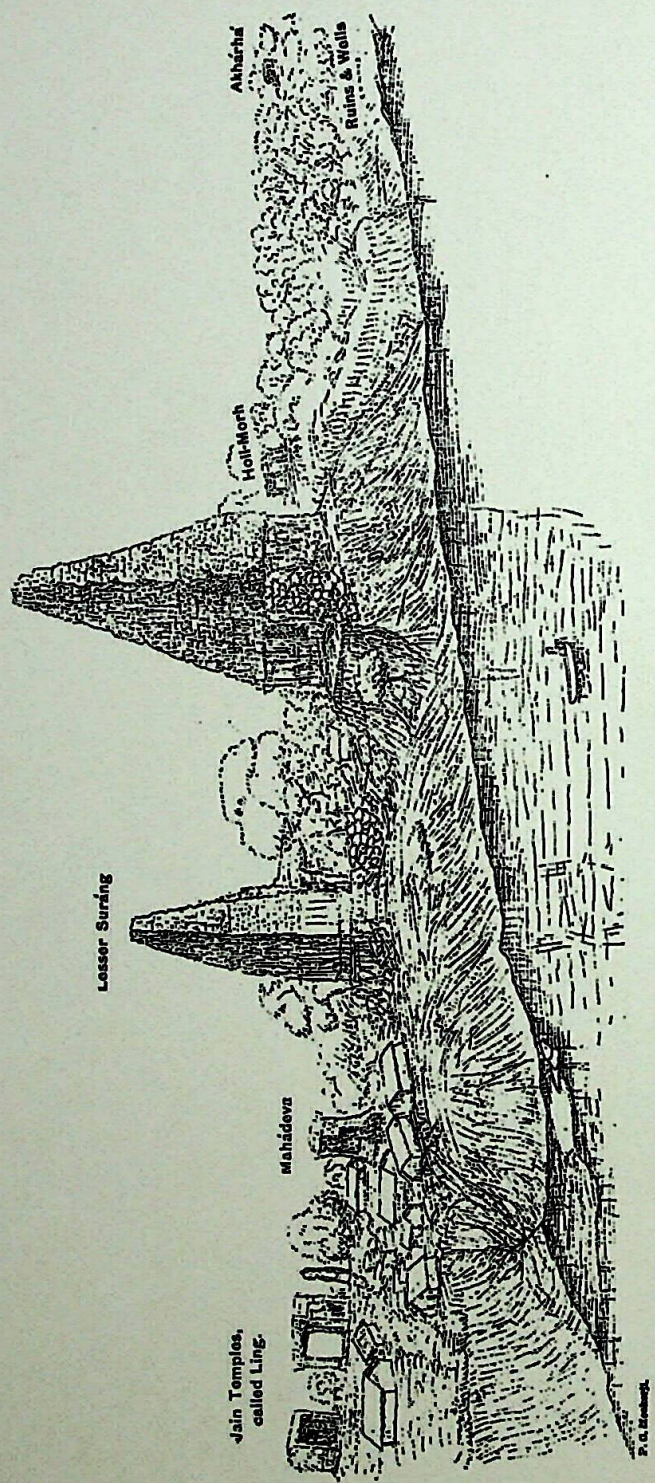
Plate 35



Block-view showing position of old Temples. At Dudhahi.

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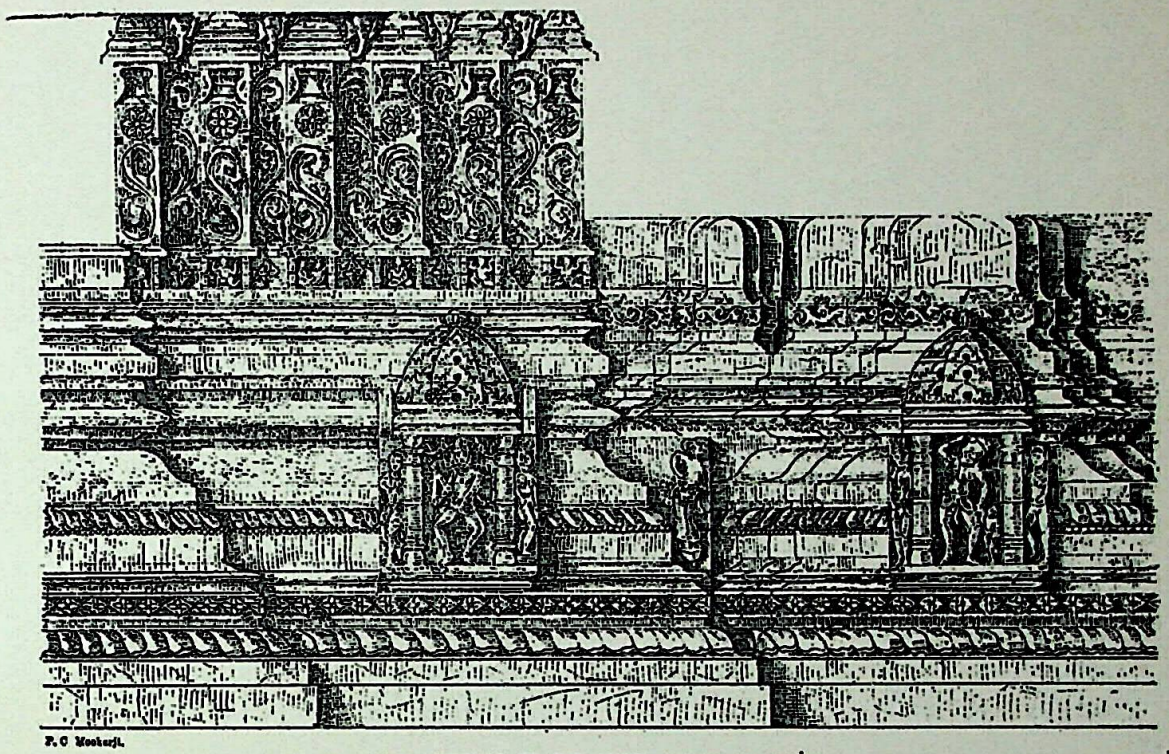
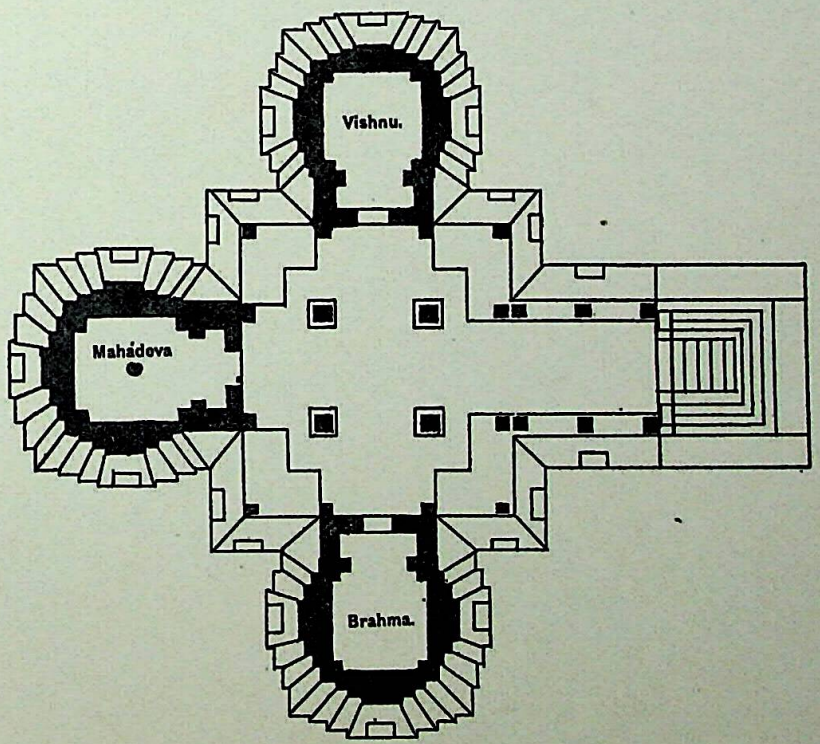


P. C Mookerji.

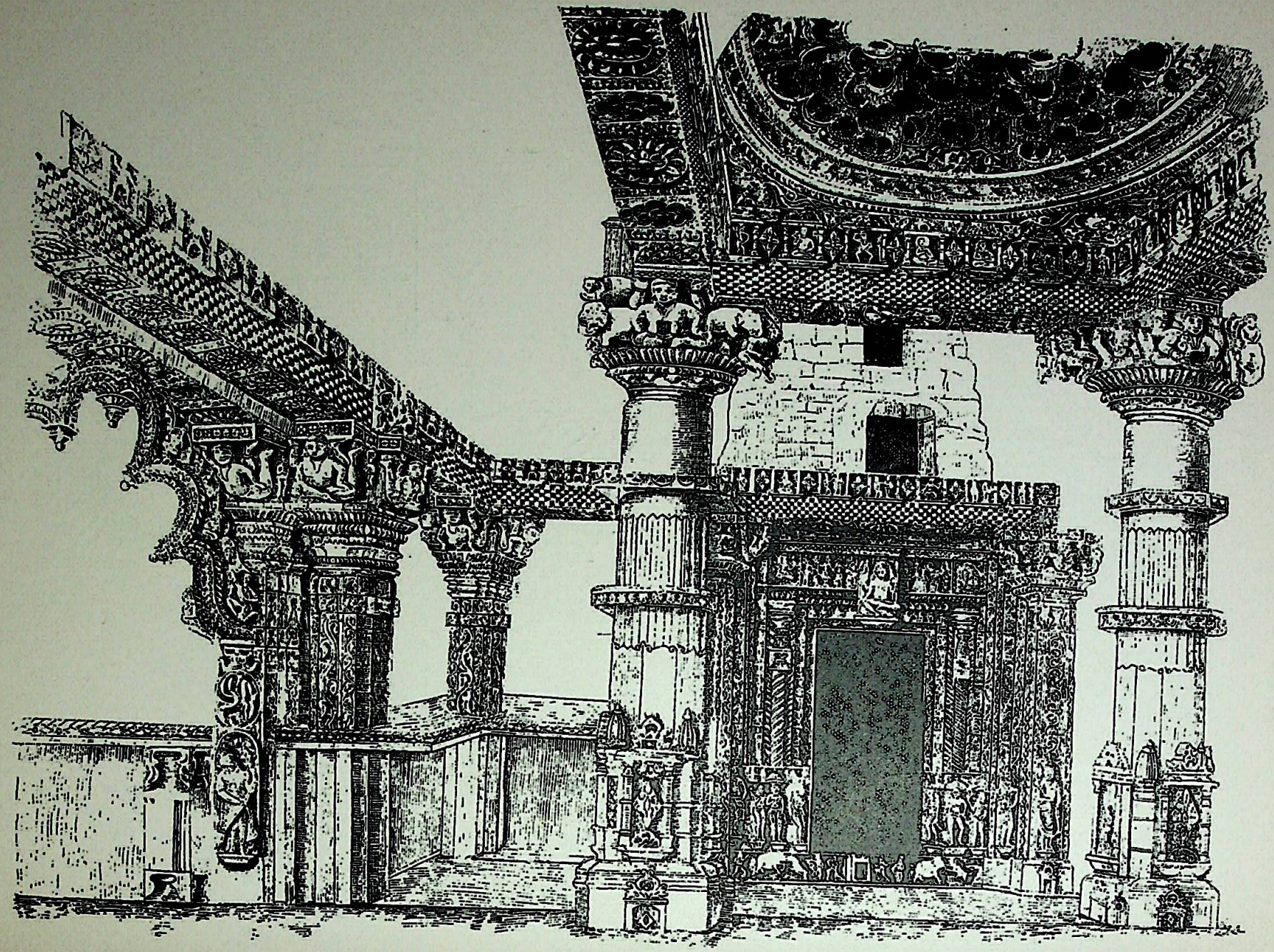
PART MOULDINGS OF THE LESSER SURAYIA OR SURÁNG.



PLAN OF THE TEMPLE OF TRINITY,
Called Chhoti Surang,
AT DUDHAHI.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

Plate 37



Inside view of the Lesser Surang, or the Temple of Trinity. Dudhahi.

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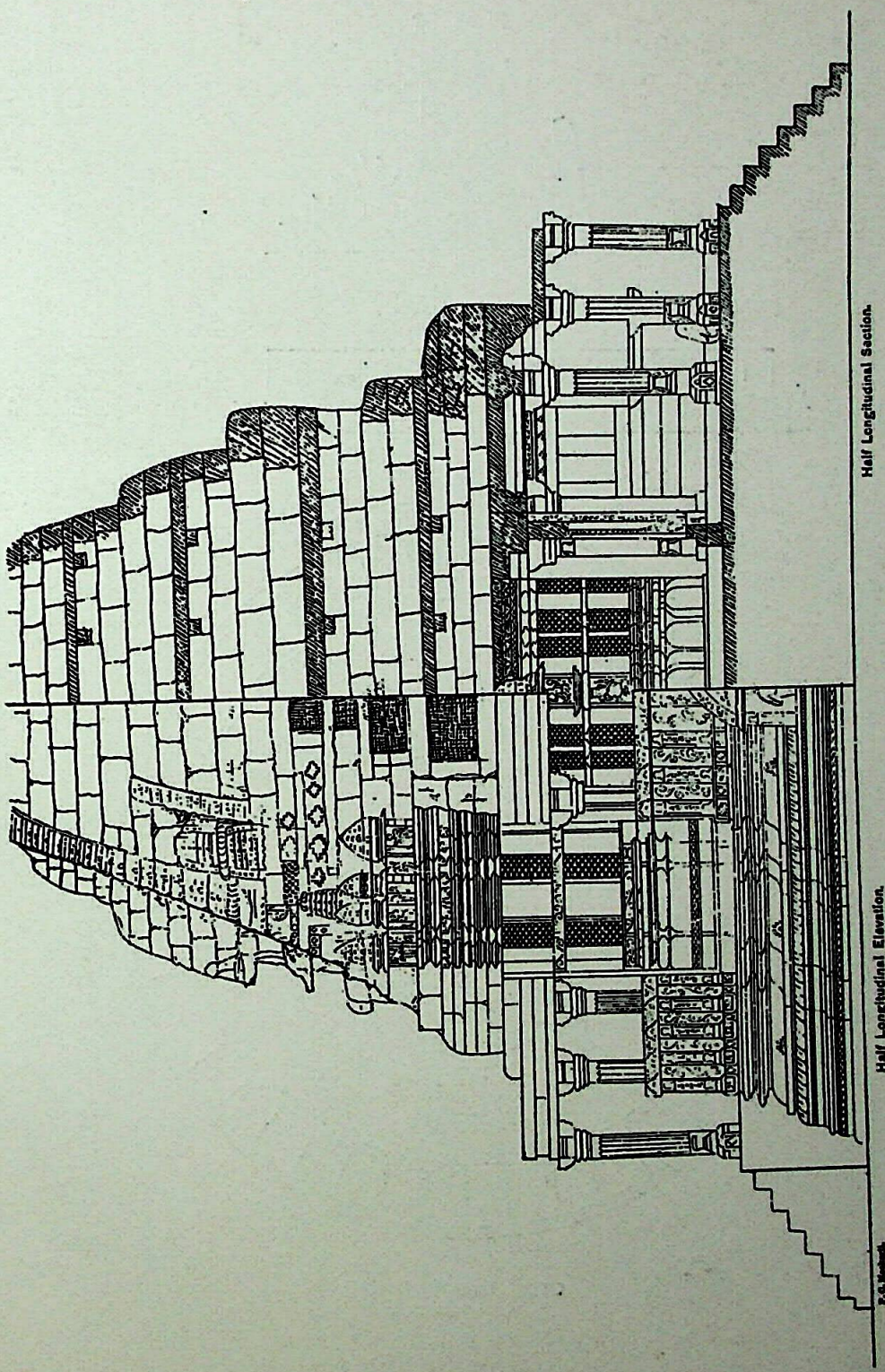
Plate 38



THE DOUBLE TEMPLE AT
DUDHAHI.
Greater Surdig or Surayia.

Half Longitudinal Elevation.

Half Longitudinal Section.

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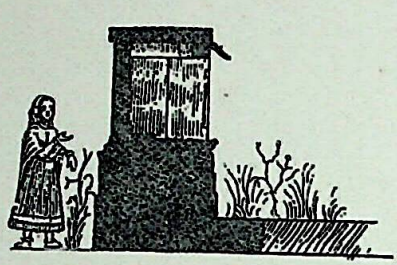
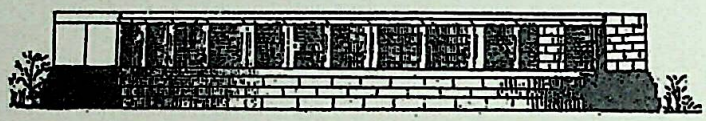
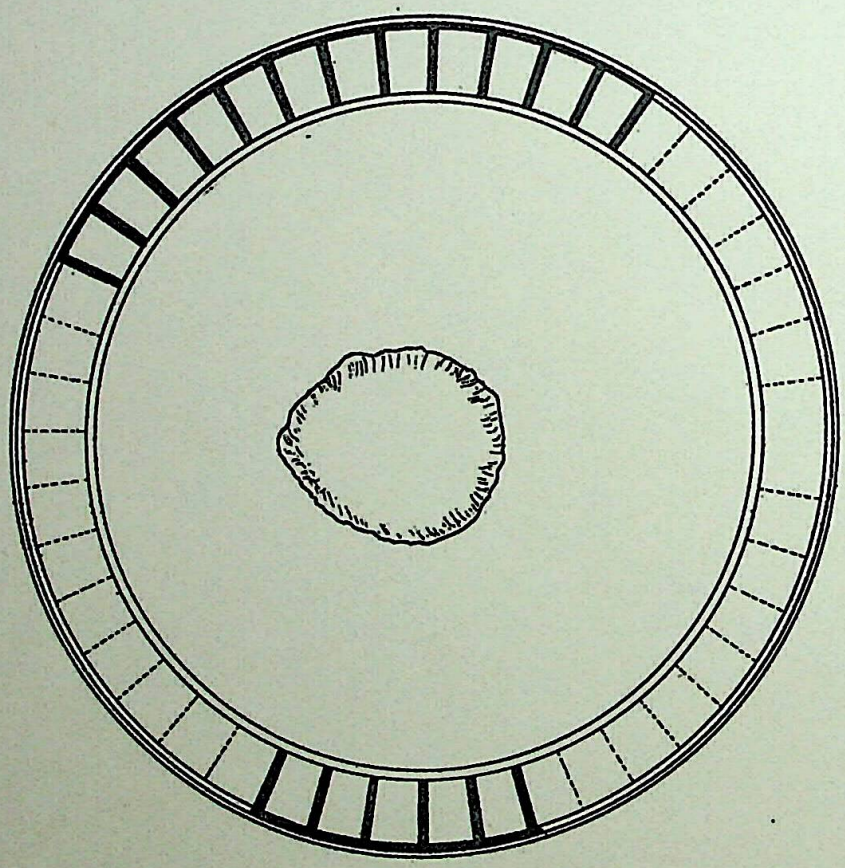
Plate 39







CIRCULAR TEMPLE, CALLED AKHADA,
BUDI DHUDHAHI.

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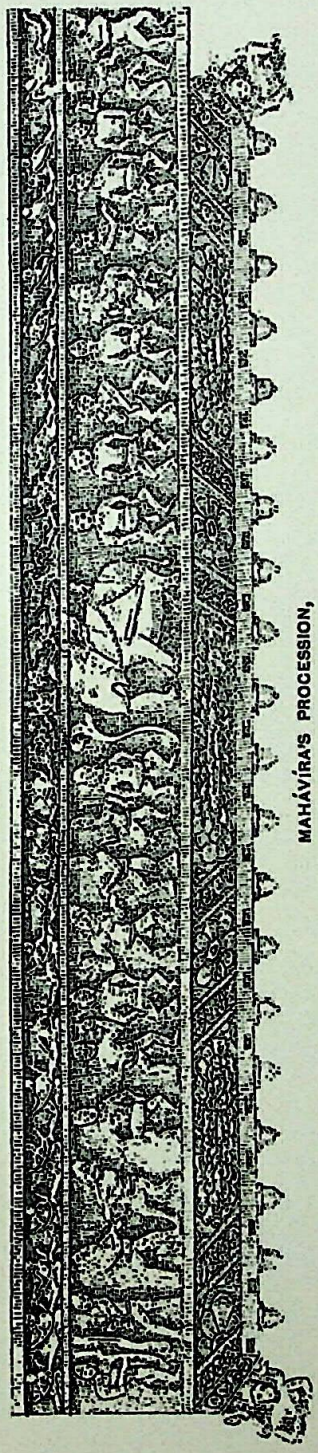
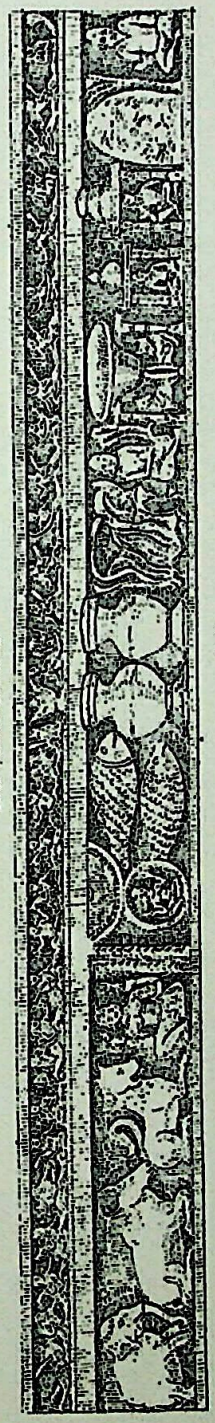
Plate 40

North side Architrave.

MAHÁVÍRA'S PROCESSION, he being on Elephant.

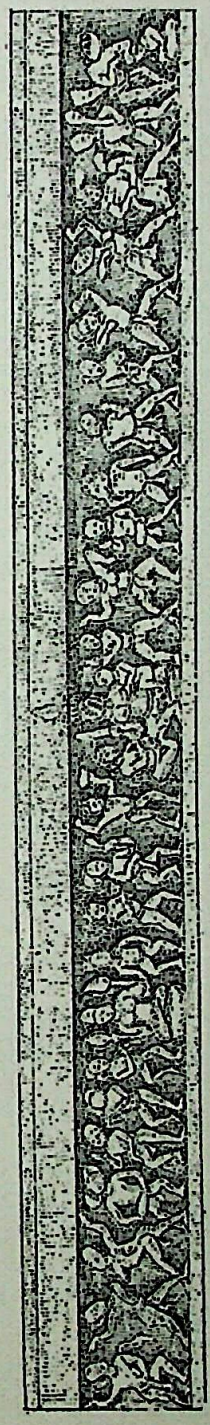
East side Architrave.





FOURTEEN DREAMS OF MAHÁVÍRA'S MOTHER. (Called Solá Swapna).

South.



MAHÁVÍRA SEATED ON HIS MOTHER'S LAP.

West.

Mahavira attaining Nirvana. Sculptured architraves in the porch of the Ling, Dudhahi

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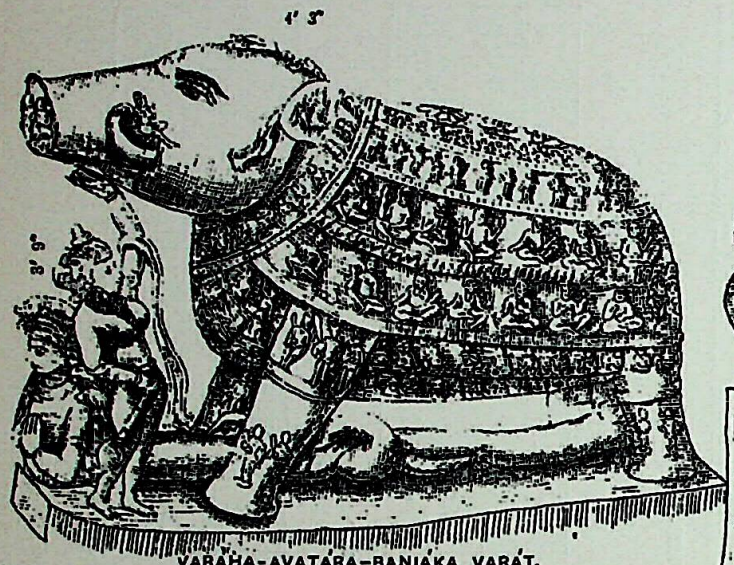
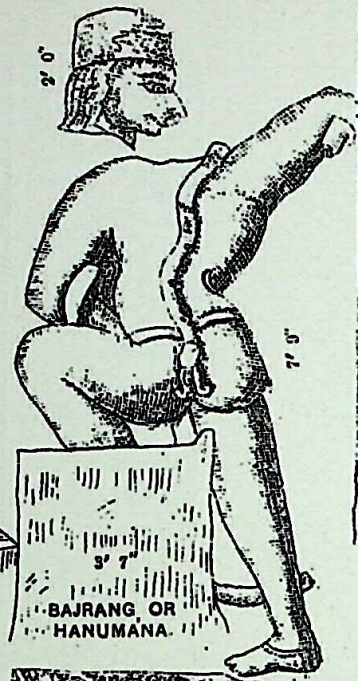
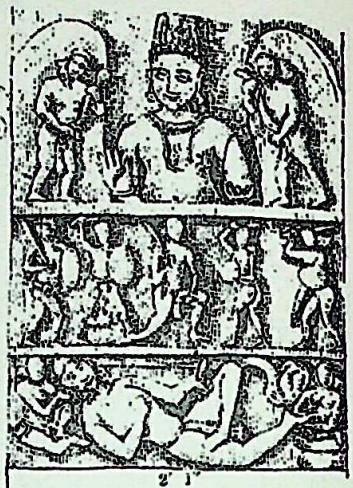
Plate 41



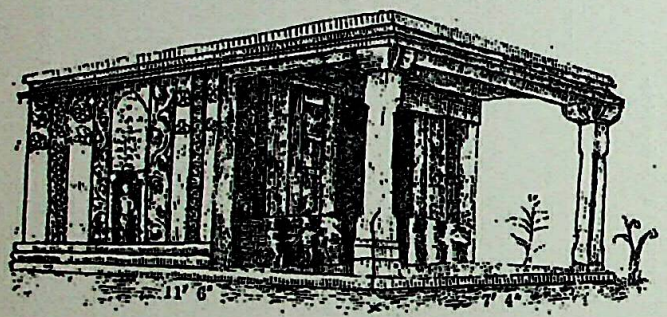
VARAHA-AVATARA-BANIAKA VARAT.



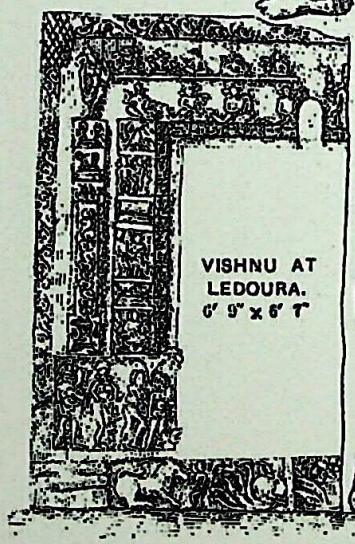
BAJRANG OR HANUMANA.



SATI SLAB NEAR BAJRANG.



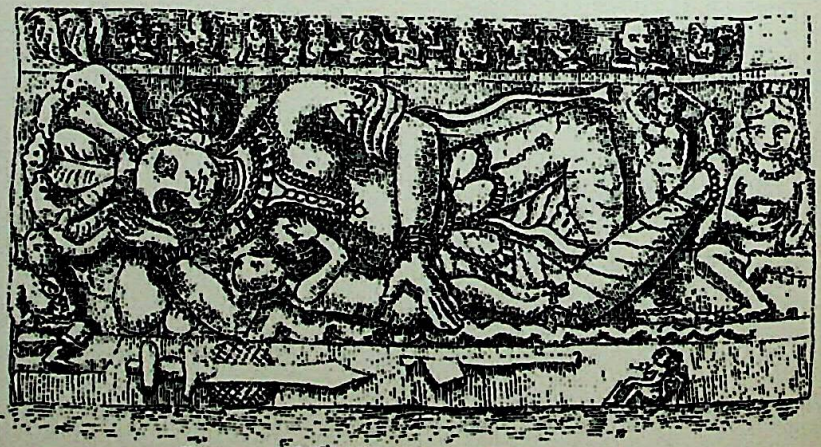
MAHADEVA TEMPLE AT LEDOURA.



ROCK-CUT NARA SINGHA.

Jain Inscription गद्दनषपा

VAMANA-AVATARA OF VISHNU
AT BANBABA TEMPLE.



SCULPTURES AT DUDHAHI.

MOTHER OF KRISHNA
AT BANBABA TEMPLE.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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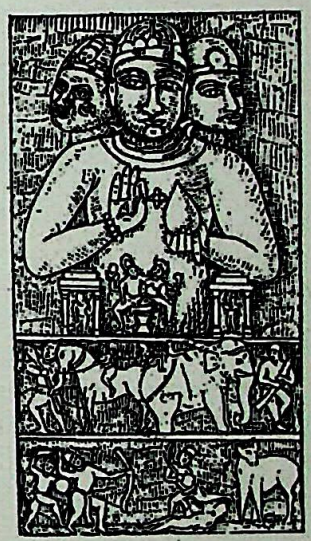
Plate 42

Satyavrata-Manu, Dudhahi.



Sati Slab, Saidpur.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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Plate 43

Nilkantha, Mahadeva.

Part Elevation.

Sketch of Nilkantha Temple.
Near Pali.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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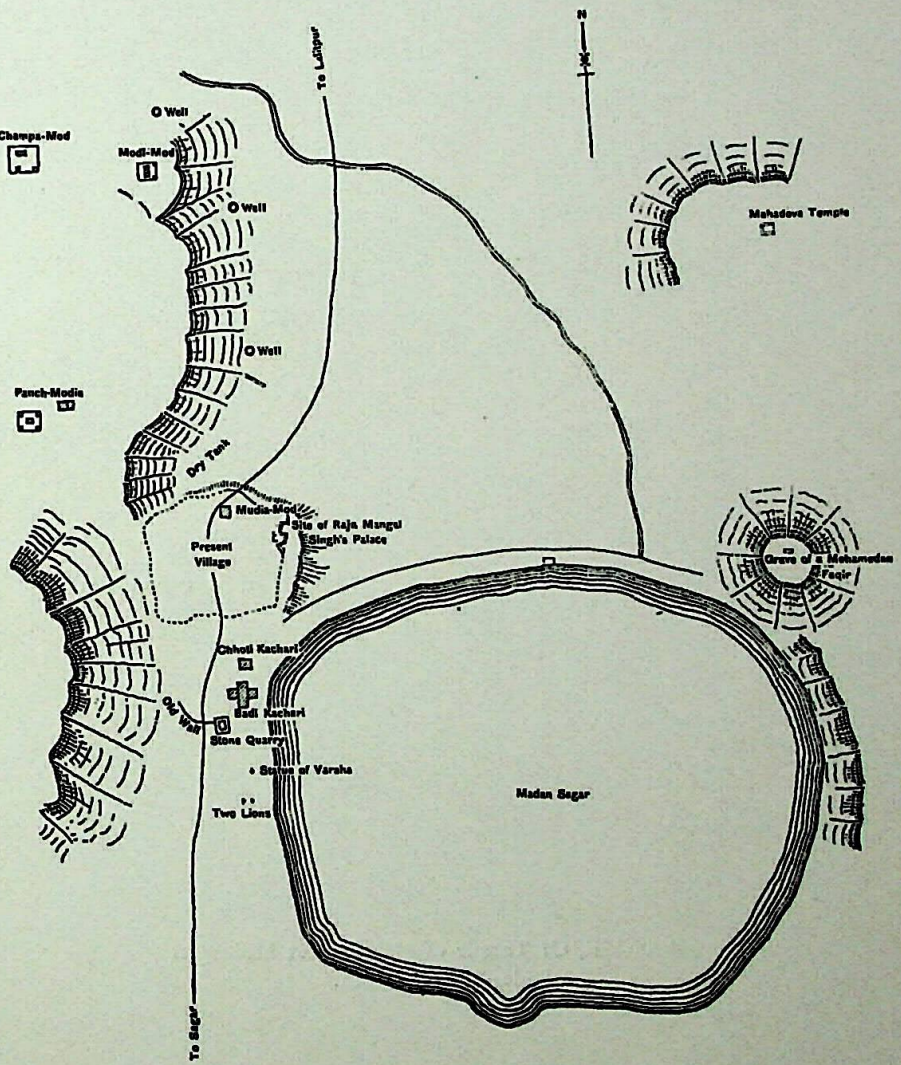
Plate 44



Sketch Survey of the Ruins at Madanpur.
(Reproduced from memory)

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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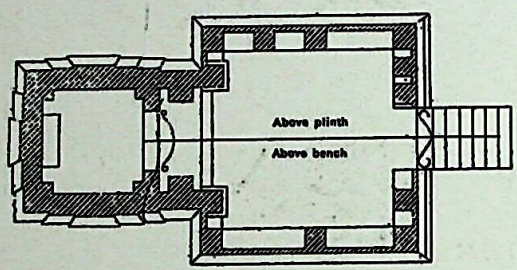
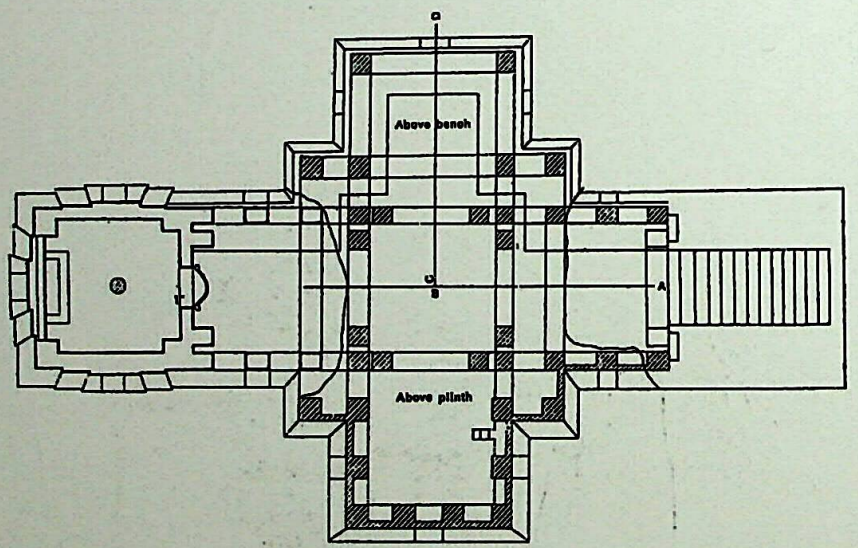
Plate 45



CHHOTI-KACHARI,
OR TEMPLE OF VISHNU



Badi-Kachari, Or Temple of Mahadeva at Madanpur.
Scale—16 ft.=1 inch.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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Plate 46

Badi Kachari. Chhoti Kachari.

Mahadeva & Vishnu Temples, At Madanpur.
Sketch and Front Elevations, partly restored.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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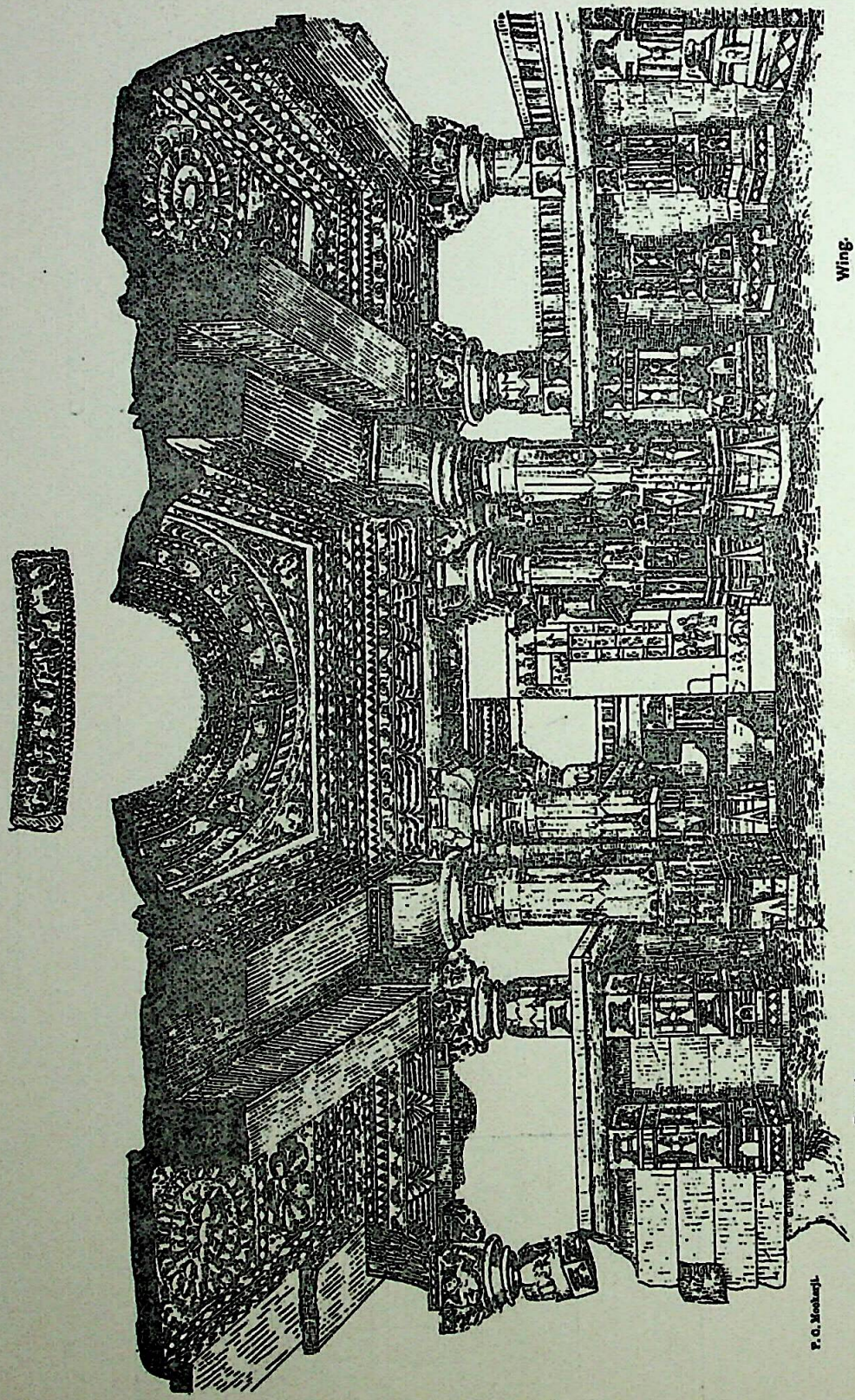
Plate 47



Mandapa, Badi-Kachari at Madanpur. Perspective Section on AB, CD.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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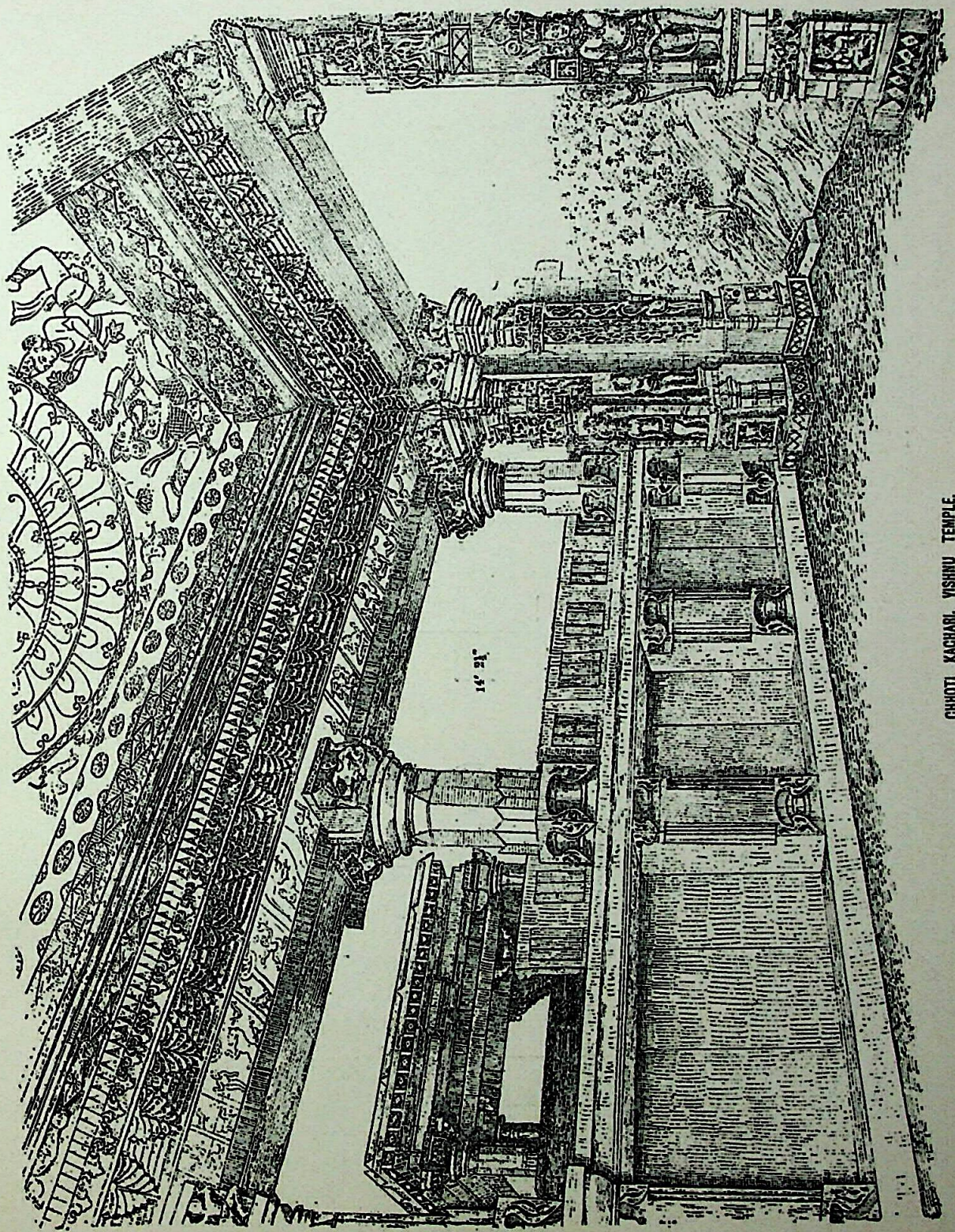
Plate 48



CHHOTI KACHARI, VISHNU TEMPLE, AT MADANPUR.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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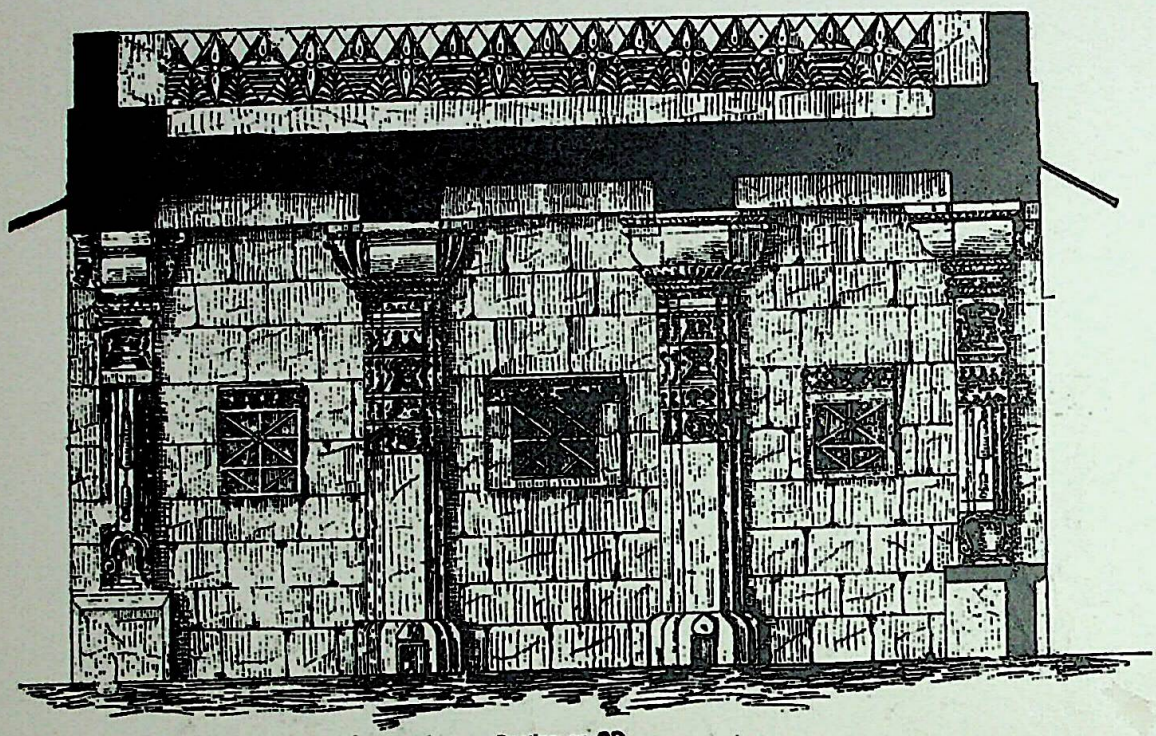
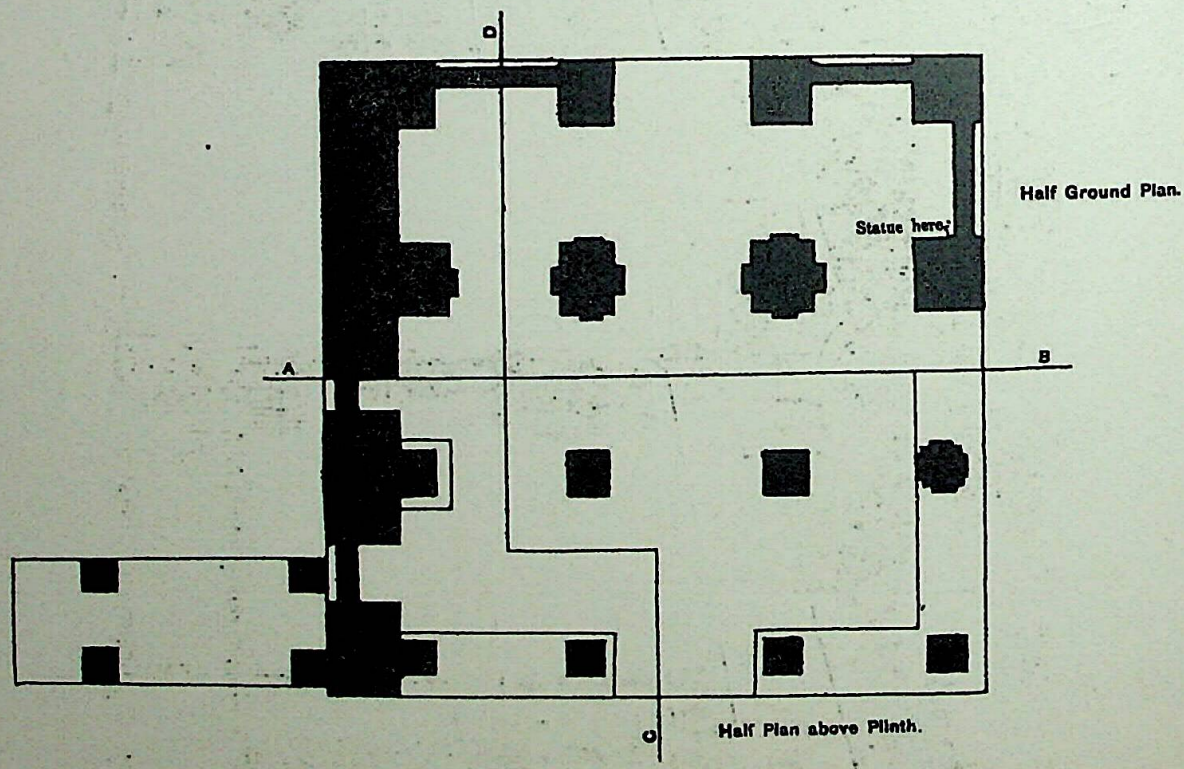
Plate 49



Section on CD.



Plan of Bansa, Lalitpur.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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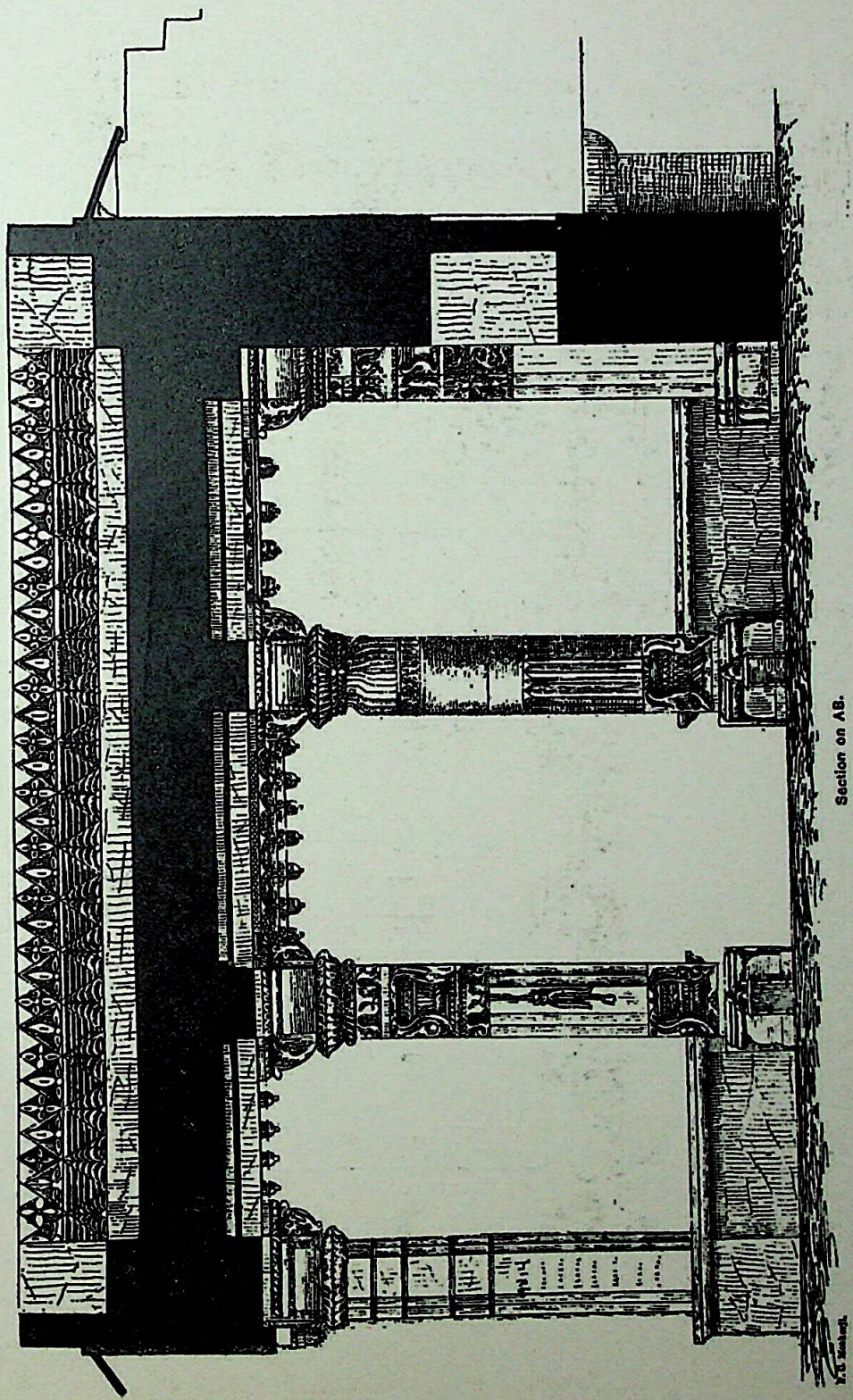
Plate 50



Section on AB.

Bansa, Lalitpur.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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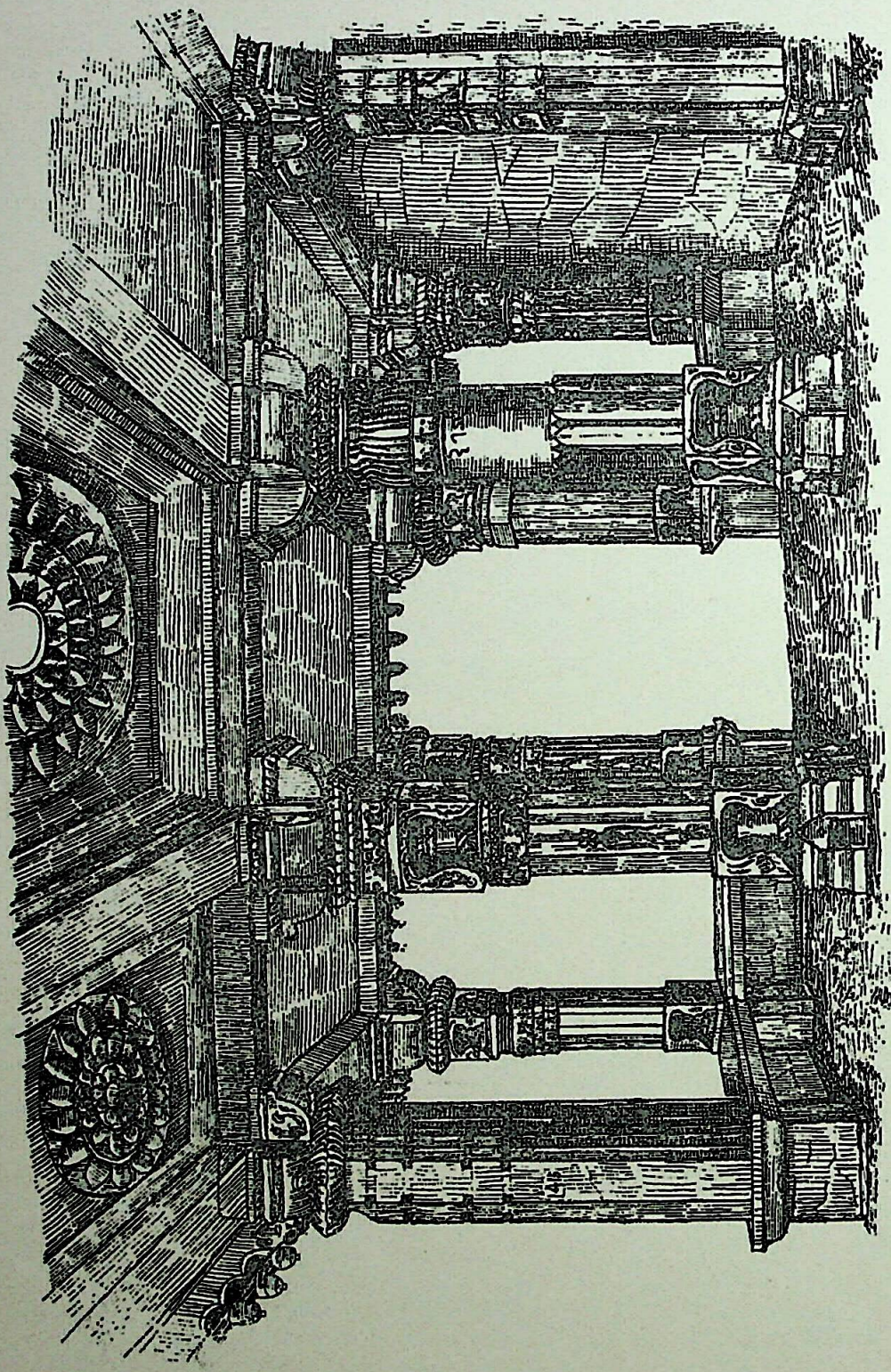

Plate 51

Inside view of Bansa, Lalitpur.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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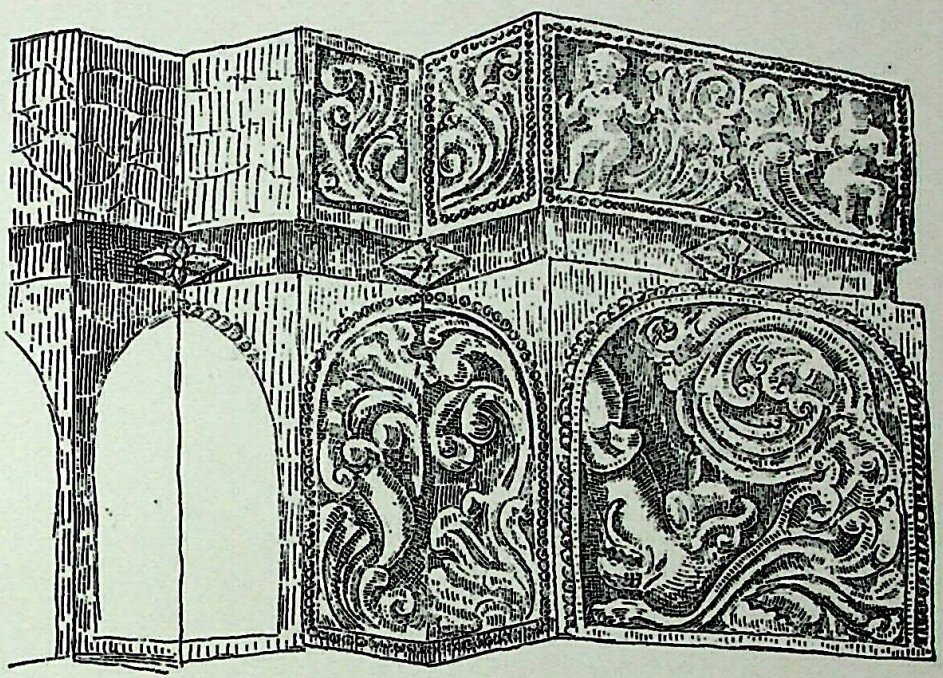
Plate 52



Ornament, Bansa.

Ornament, Bánsá.

Pillar Ornaments.
Bansa, at Lalitpur.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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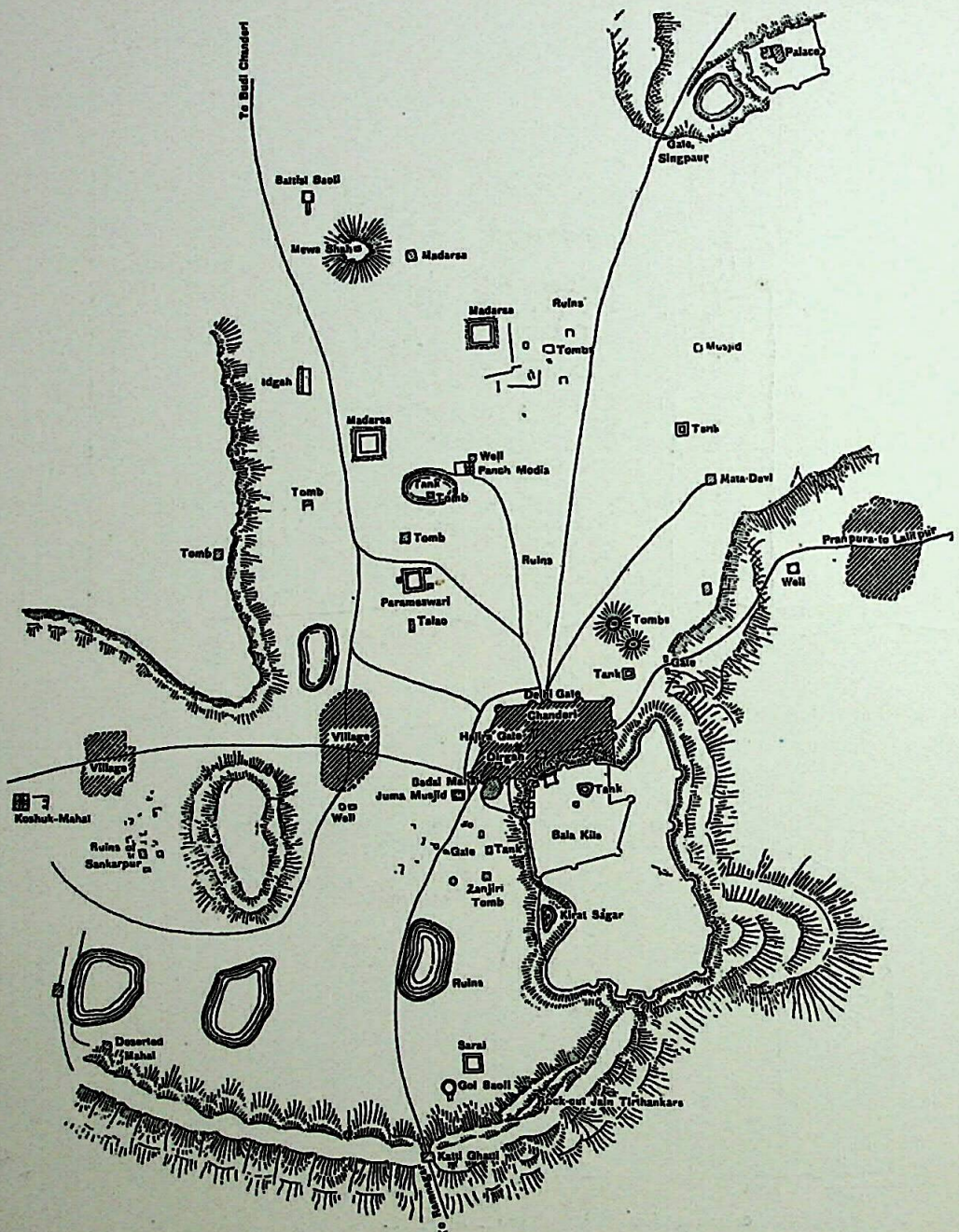
Plate 53



Map of Chanderi.
(Sketched from memory)

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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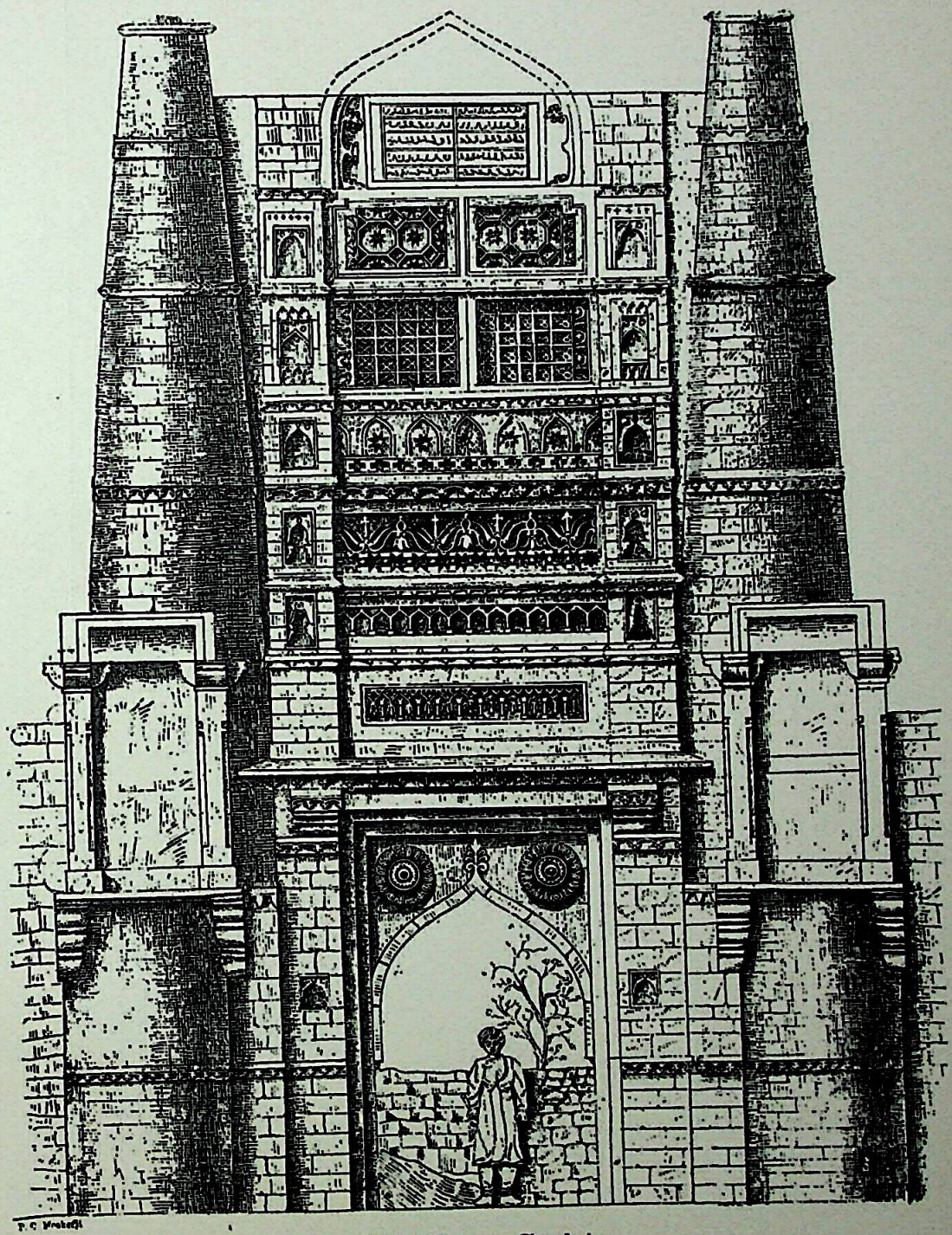
Plate 54



Hajira Darwaza, Chanderi.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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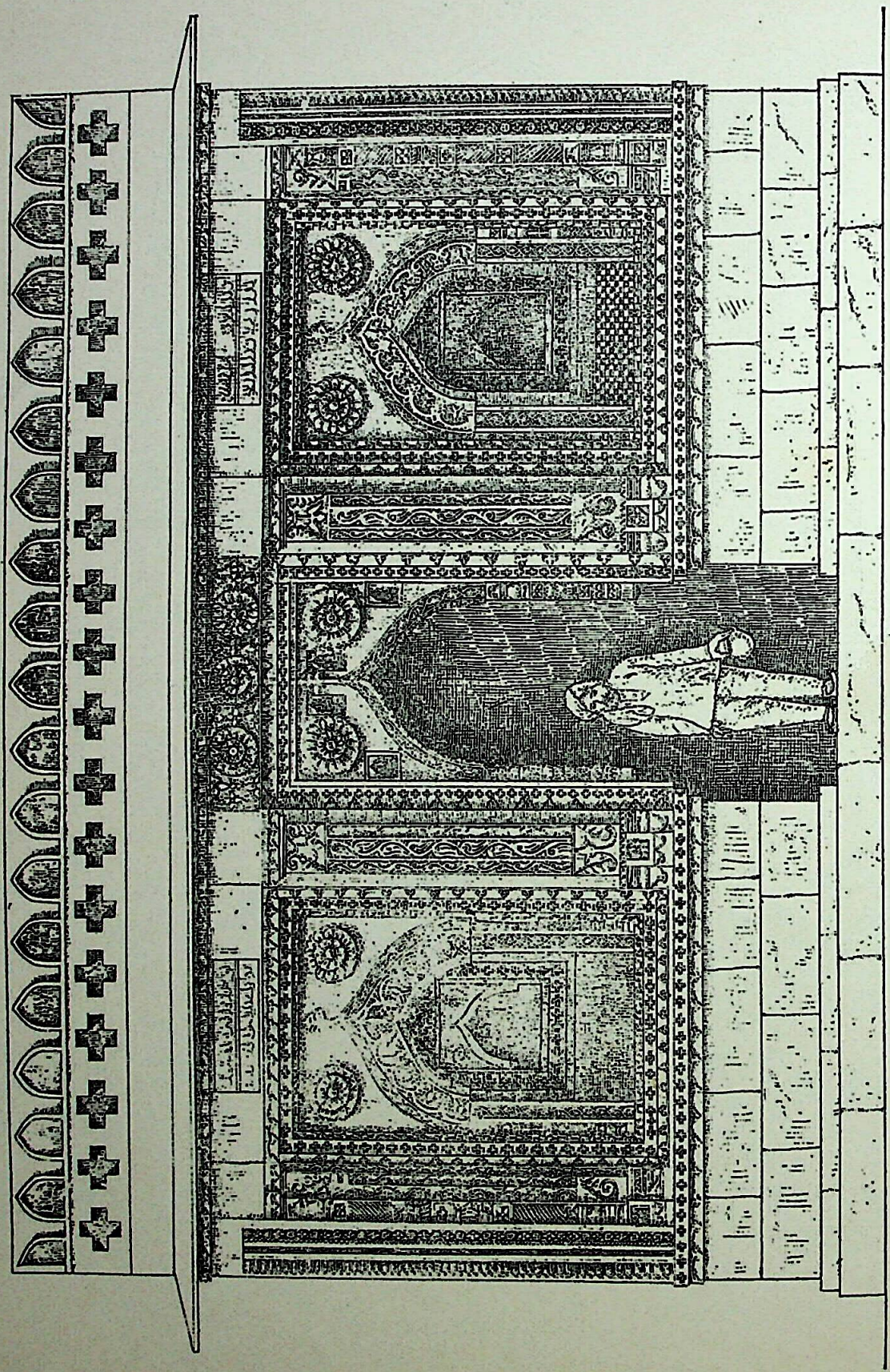
Plate 55



FAÇADE OF THE ENTRANCE, JUMA MUSJID, CHANDERI.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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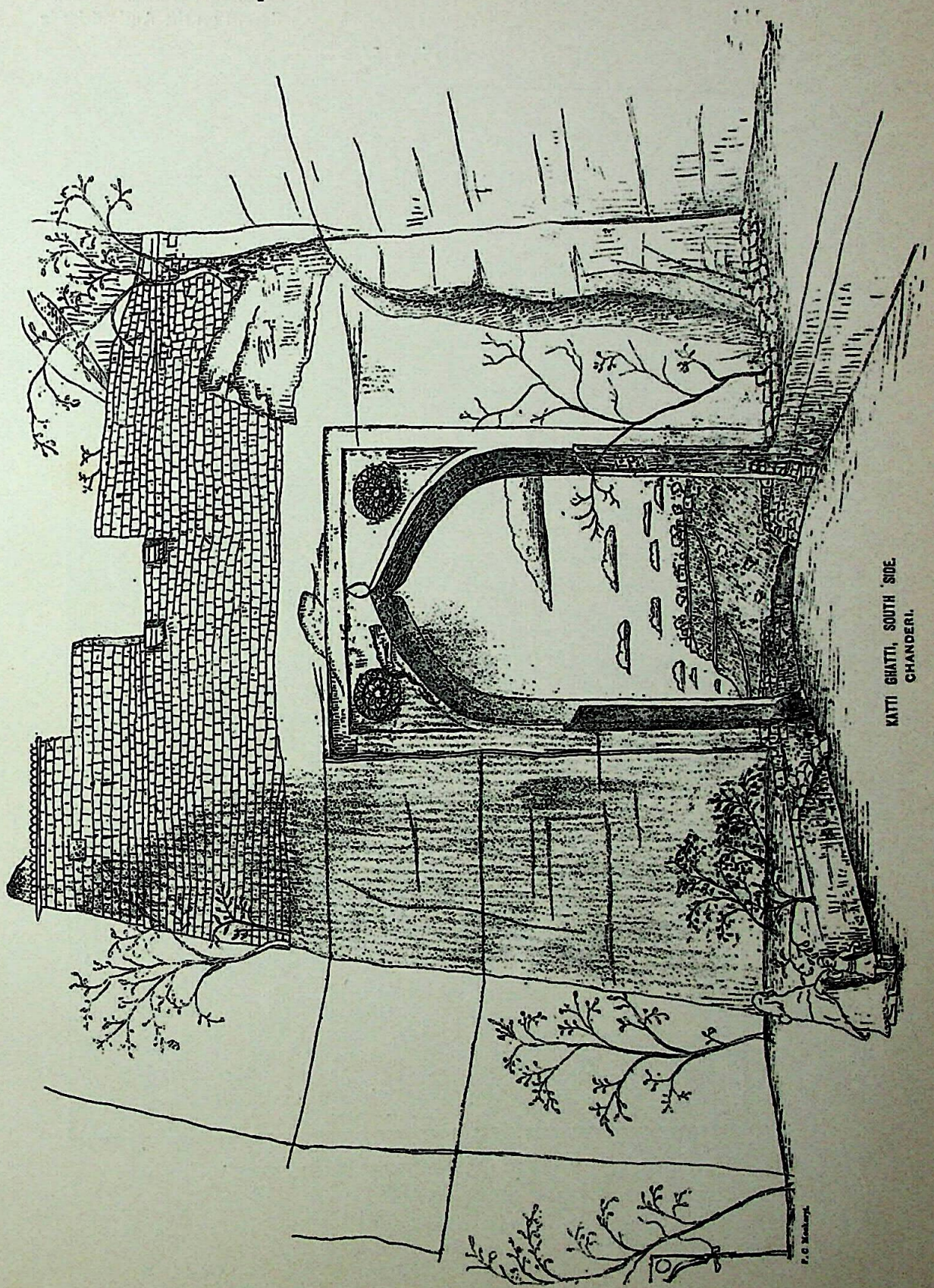

Plate 56

KATTI GHATTI, SOUTH SIDE.
CHANDERI.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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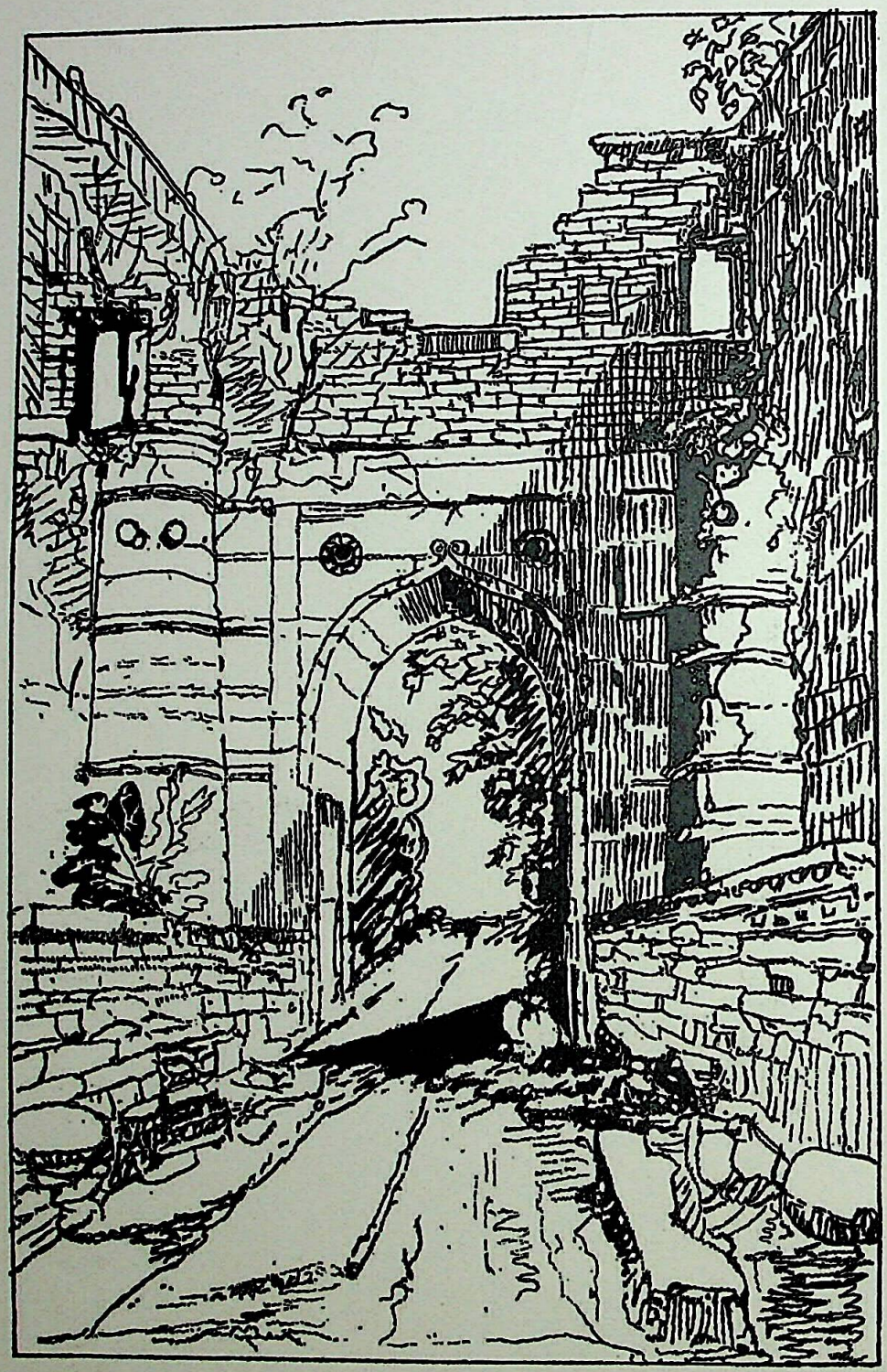
Plate 57



Katti-Ghati, or Rock-hewn Gateway, Chanderi.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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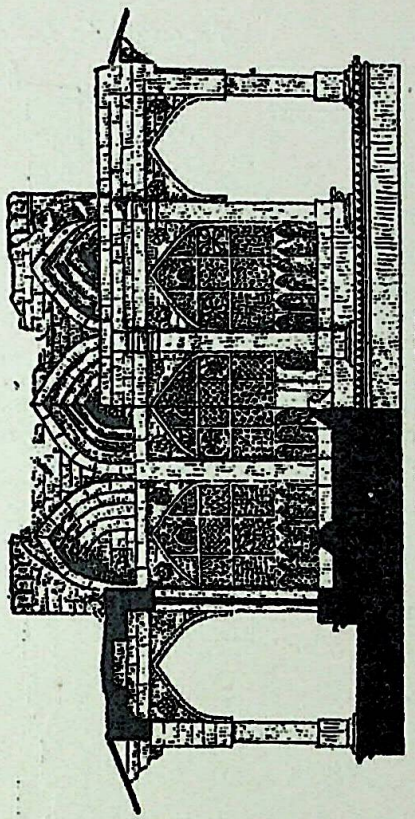
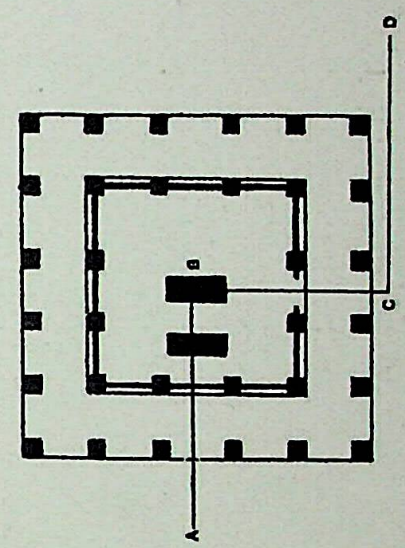
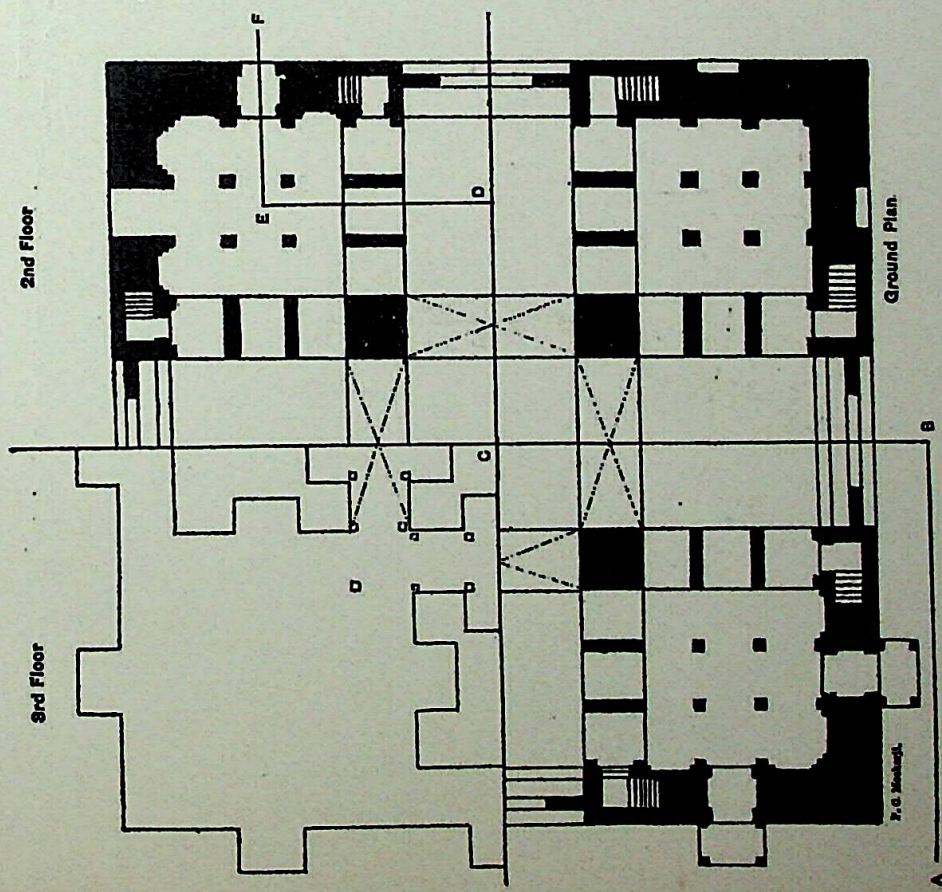
Plate 58



Section through ABCD.



A. MADARSA, NEAR BATTISI-BAORI, AT CHANDERI.



Koshuk-Mahal at Chanderi.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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Plate 59

Block Sketch.

Half Section

Koshuk Mahal, Chanderi.

Half Elevation

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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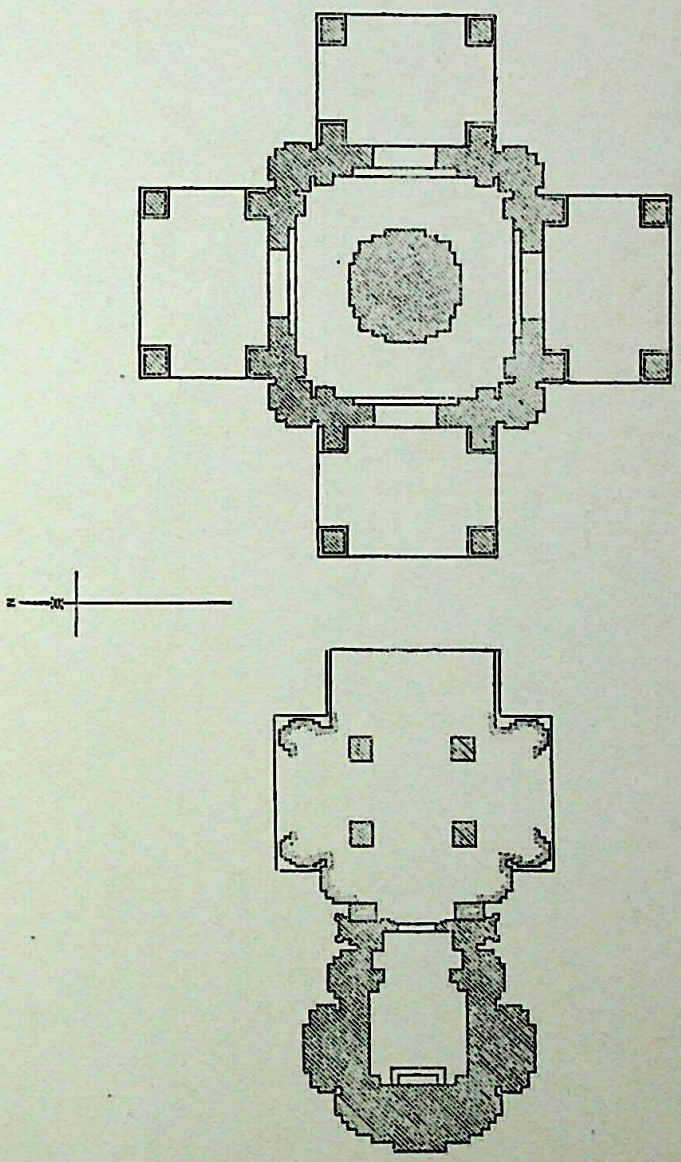
Plate 60



JAIN TEMPLE, COLLEGE LANE, AT KHERVA, BANPUR
Scale—8′=1″.

TEMPLE OF THE SUN AT BUDHAL
(Plan, partly restored)
Scale—16′=1″.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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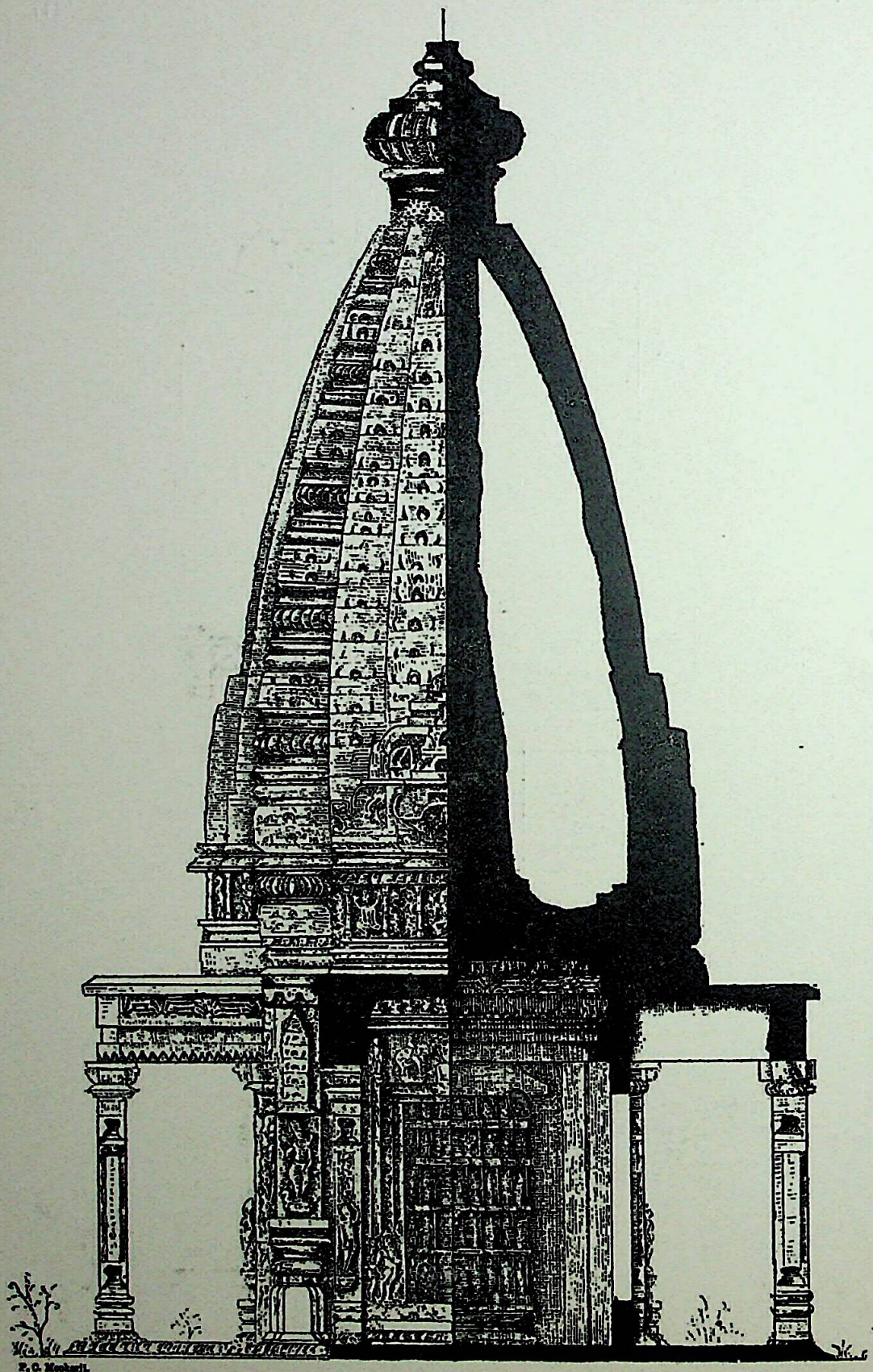
Plate 61



P. C. Mookerji.

Half Elevation & Section through Portico.

Half Section.

JAIN TEMPLE AT BANPUR.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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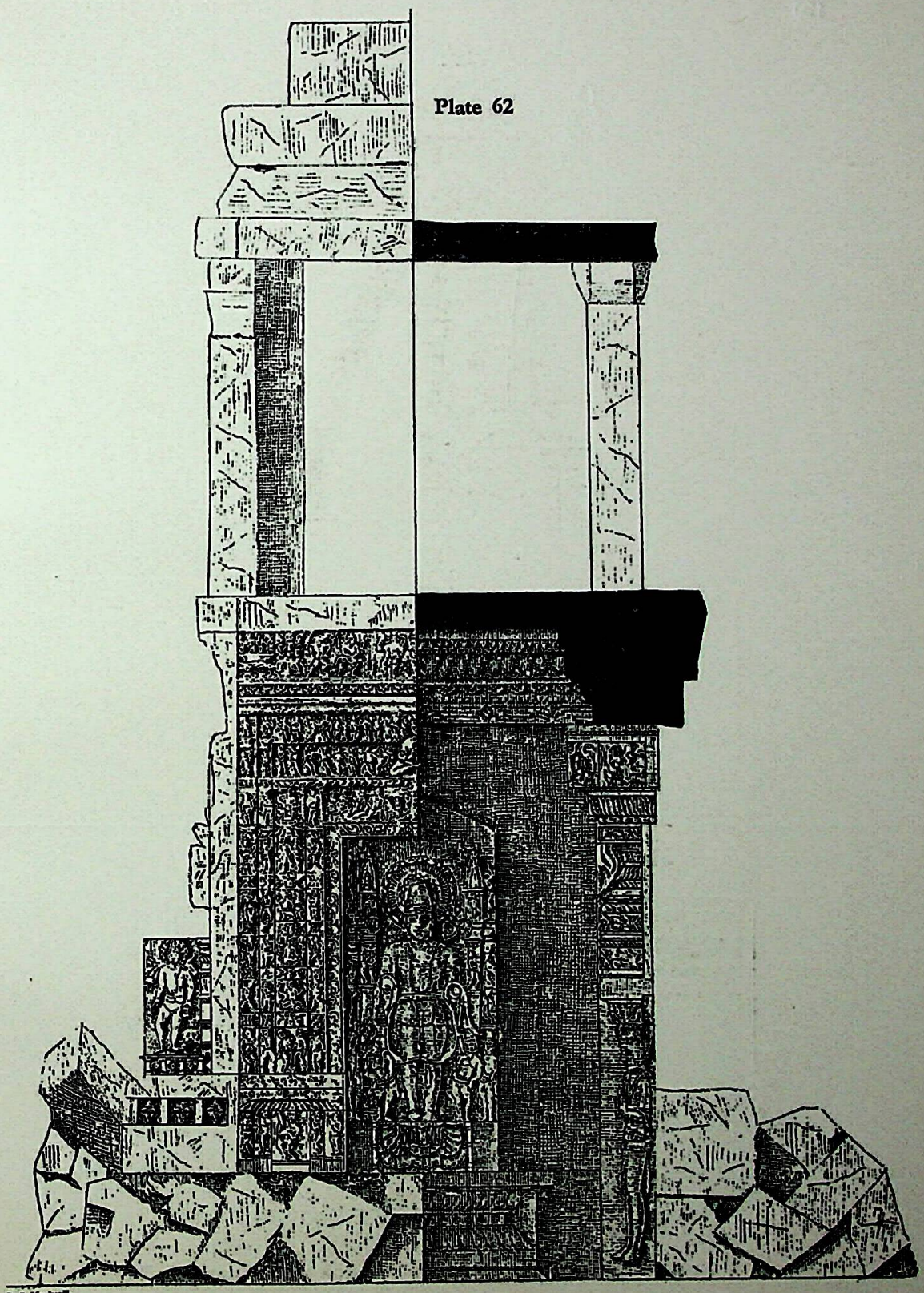
922

Plate 62



P. C. Mookerji.

TEMPLE OF THE SUN
AT BUDHNI.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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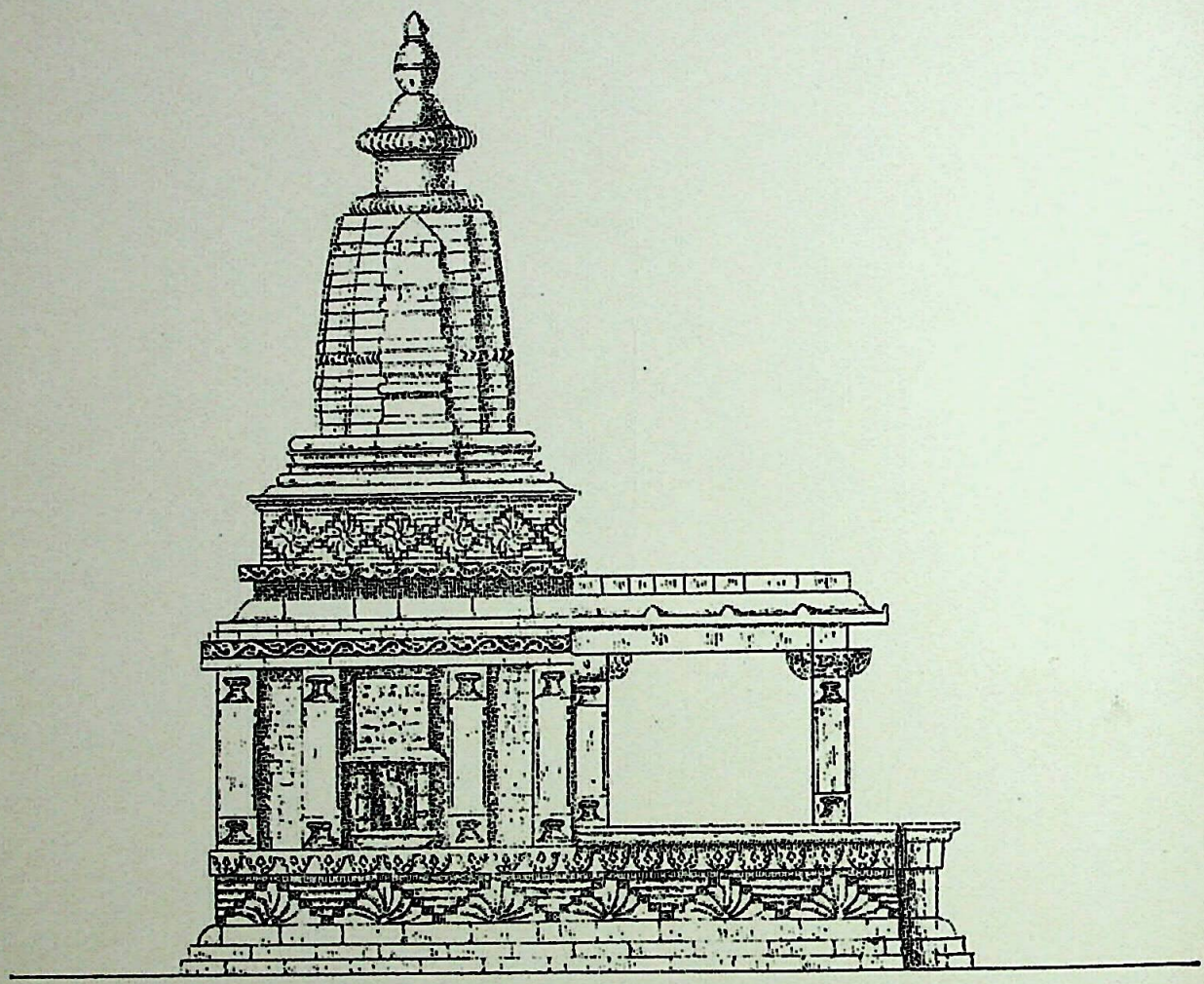
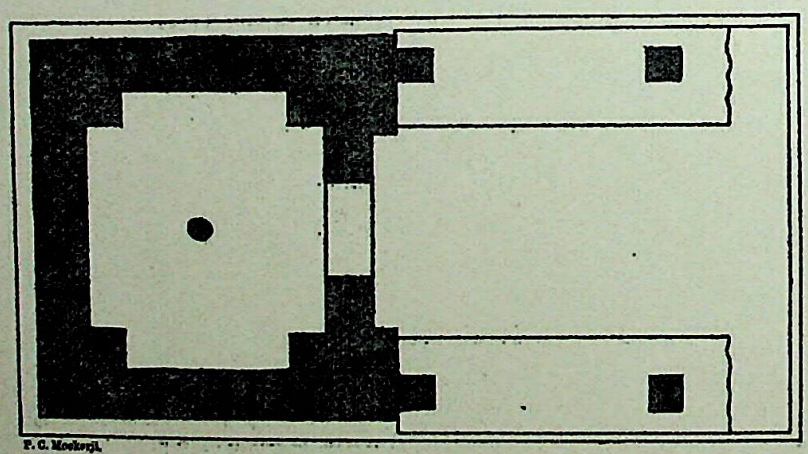
Plate 63



South Elevation.



P. C. Mookerji.

MAHADEVA TEMPLE,
BIJAPUR, BAR.
Scale—5′4″=1″.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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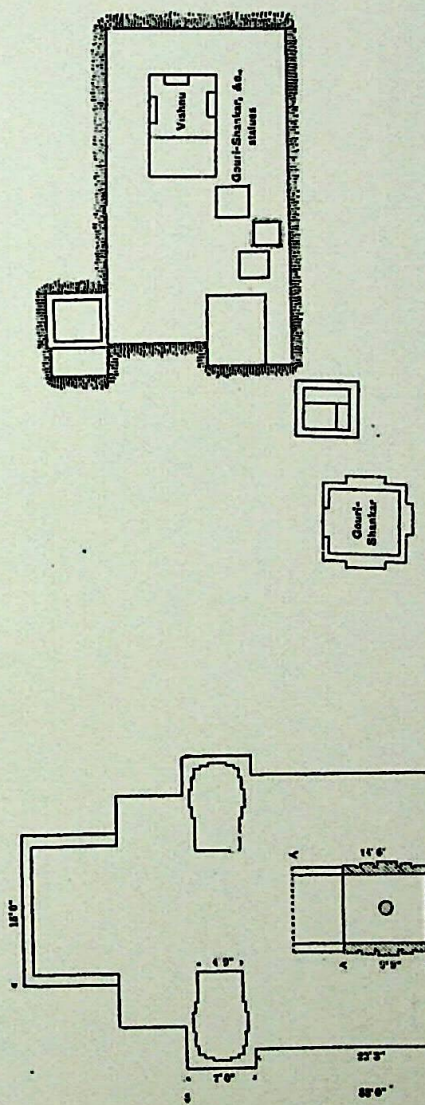
Plate 64



Temple of Mahadeva. Scale—20′=1″.

Ruins at Old Dhamoni.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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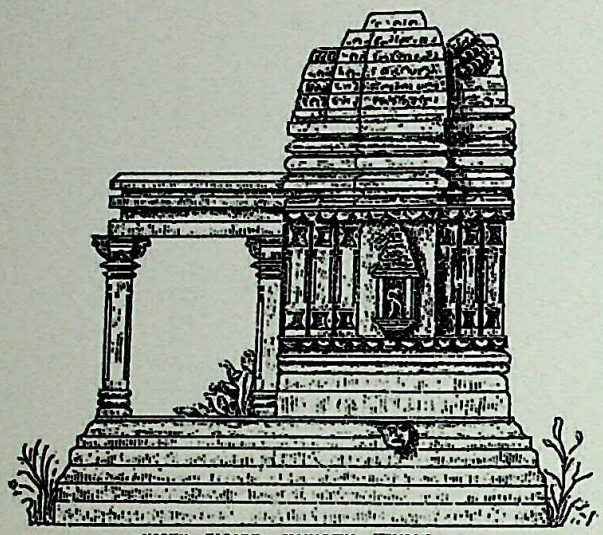
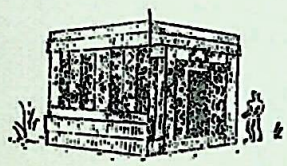
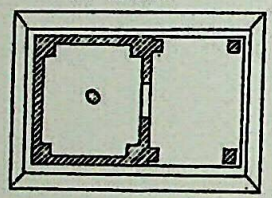
Plate 65



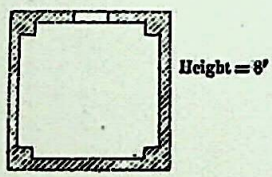
NORTH FACADE, MAHADEVA TEMPLE.
AT GUDHÁ.



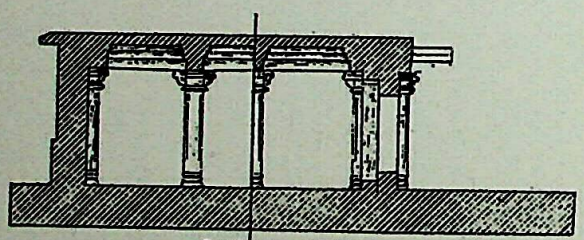
Sankhnáth.



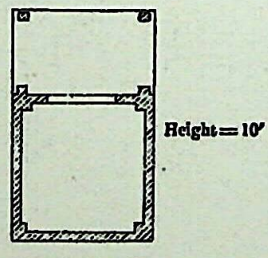
MAHADEVA TEMPLE
AT GUDHA.



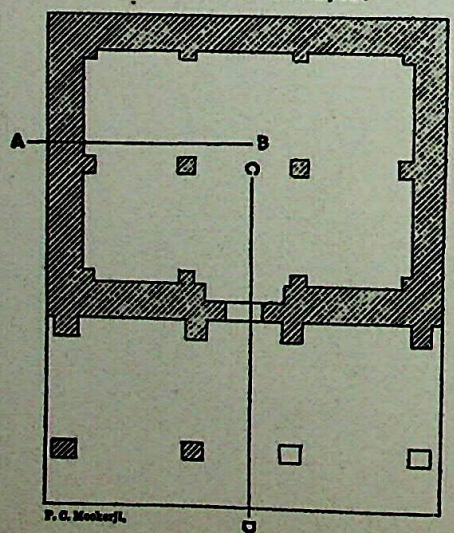
SANKHNATH TEMPLE
AT DONGRA.



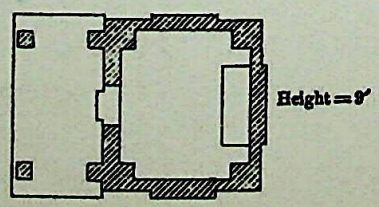
Section on AB, CD.



VISHNU TEMPLE
AT GUDHA.



A TEMPLE BEYOND DOWLATPUR.



CHANDI TEMPLE
AT DOWLATPUR.

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Plate 66

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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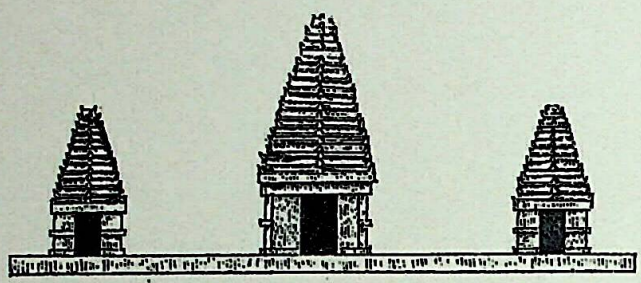
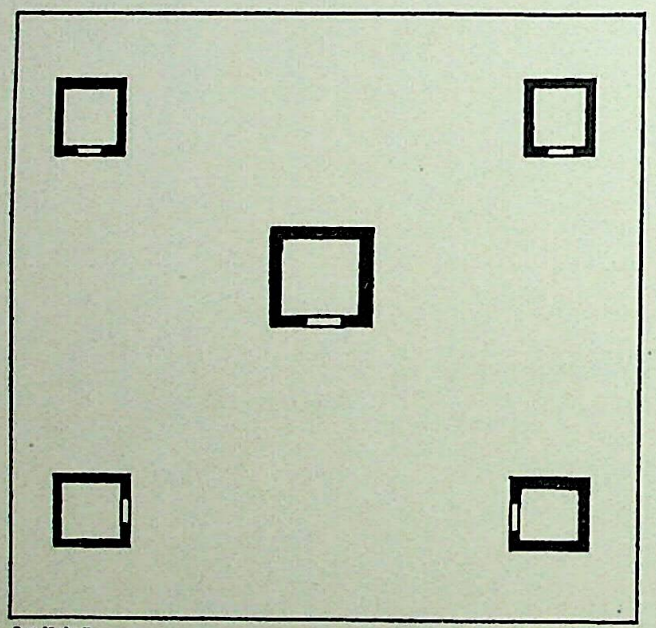
Plate 67



Elevation.



P. C. Mookerji.

Plan.

PANCH MODHIA,
KHOJRA.

Ganesh Varni Digambar Jain Institute, Naria, Varanasi

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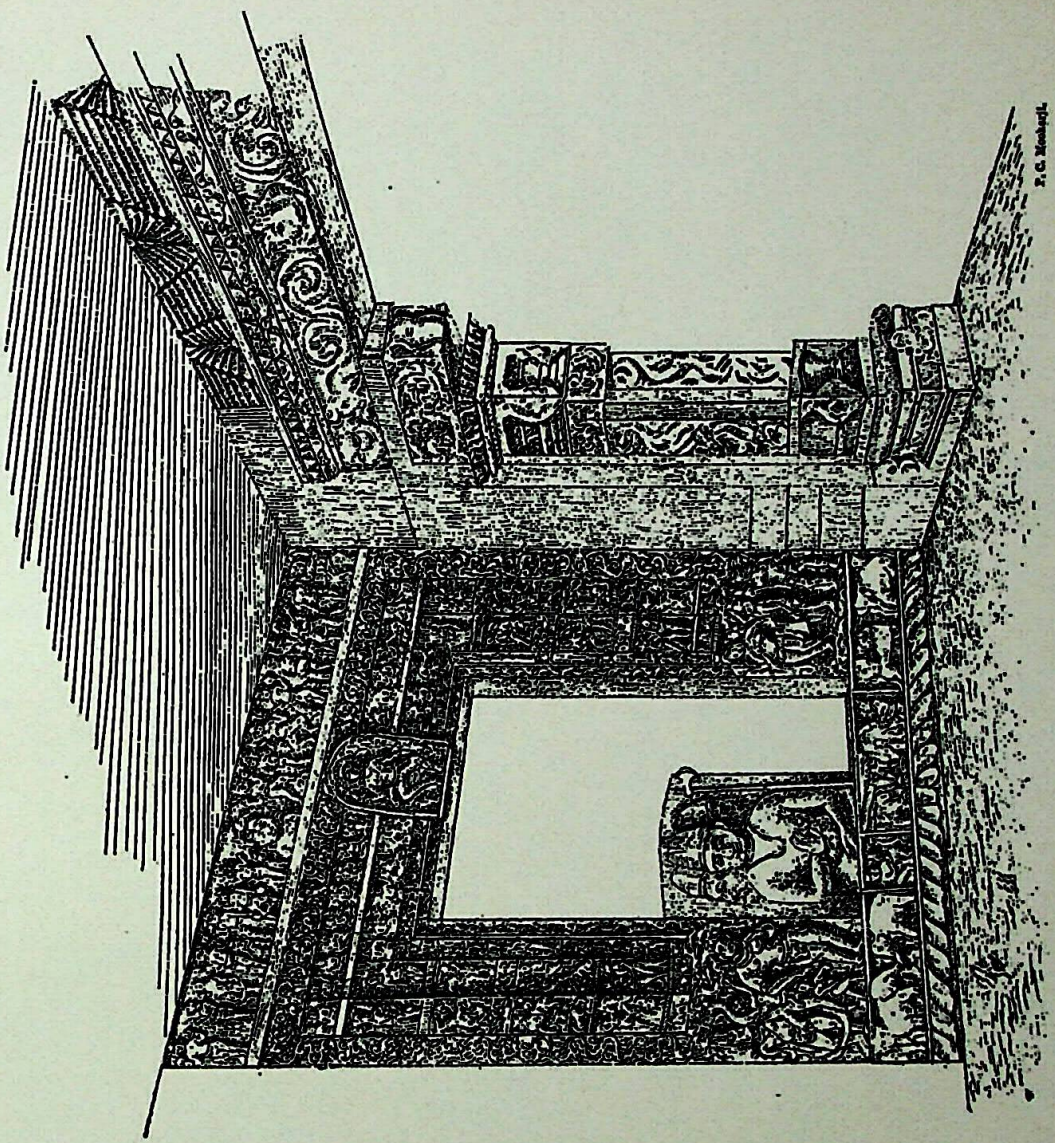
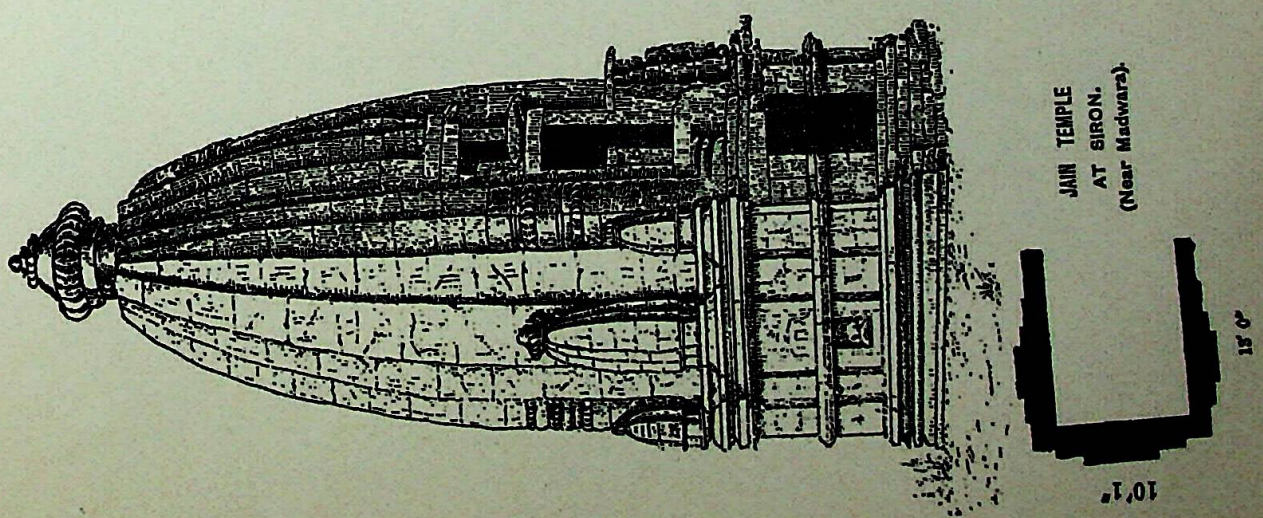
Plate 68



TEMPLE OF MAHADEVA
AT MOOKHEDA.



JAIN TEMPLE
AT SIRON.
(Near Madwara).

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Plate 69

TORANA GATE, CALLED DHOBI-KI-PAUR, AT SEROWN, JAKHORA.

VOTIVE TEMPLET AT SIRON.

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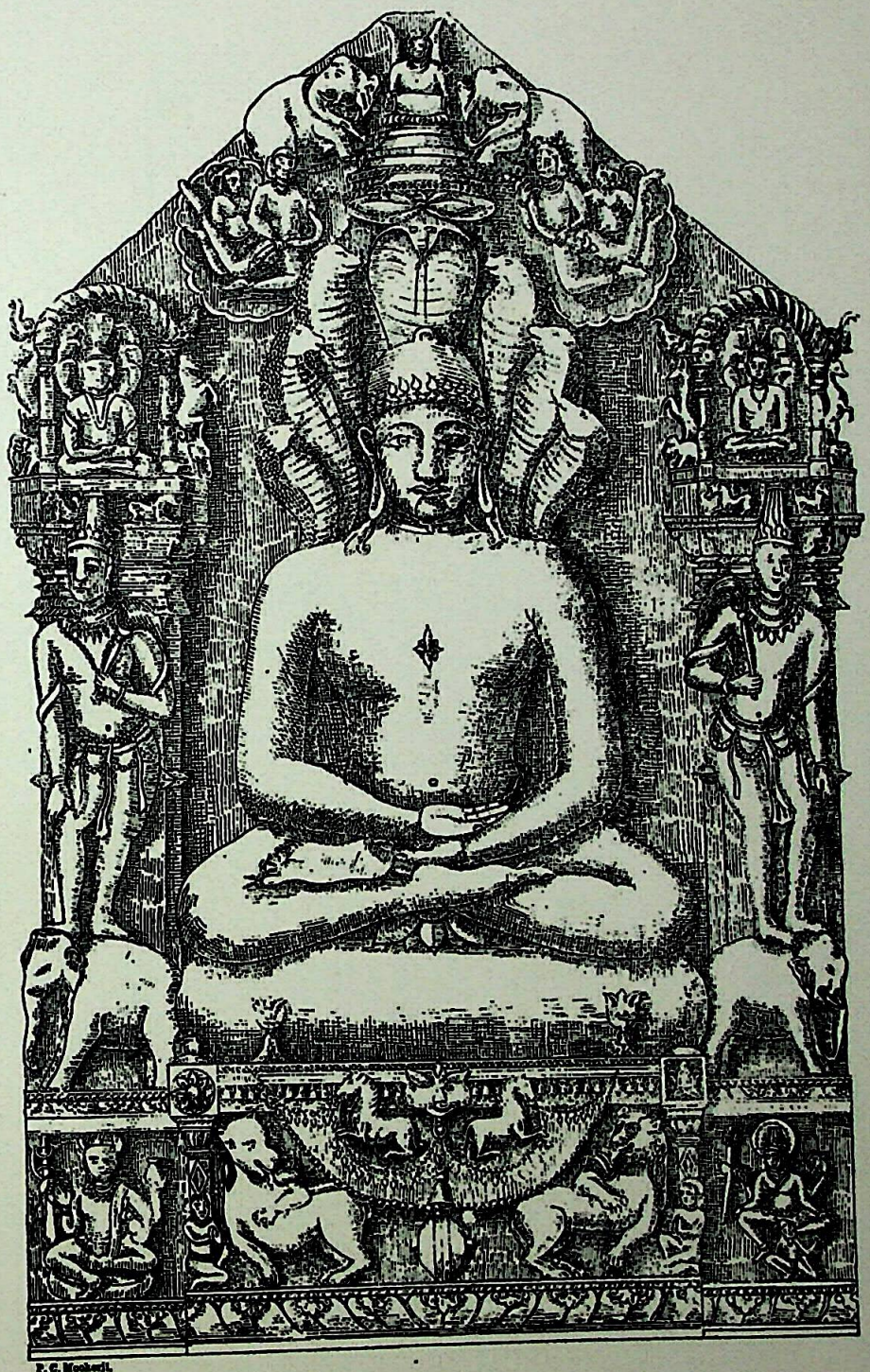
Plate 70



P. C. Mookerji.

PÁRASNATH,
SEROWN-JAKHOURA.
(Restored).

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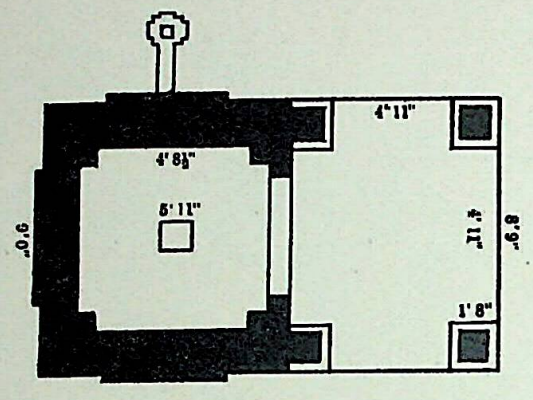
Plate 71



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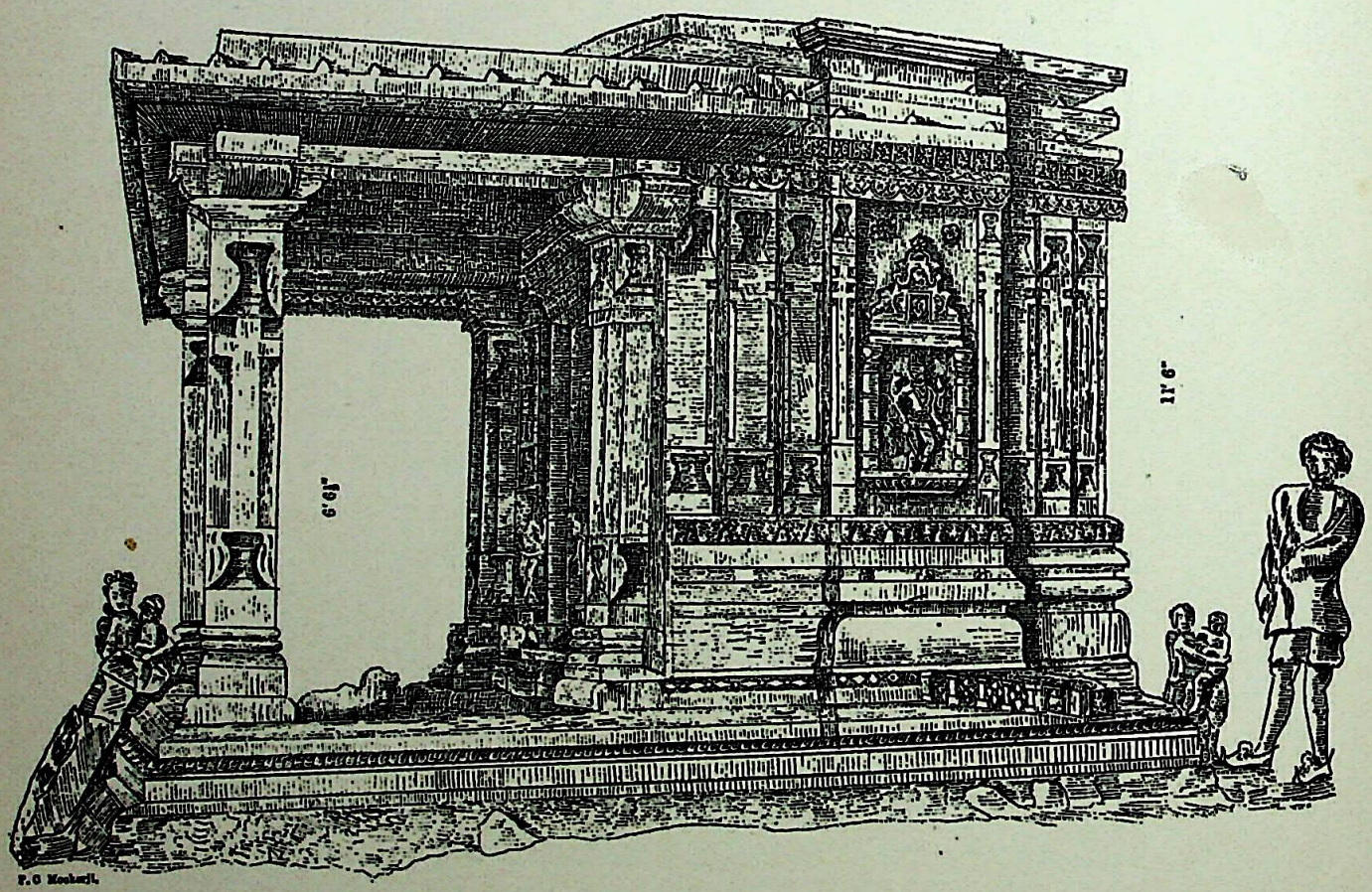

MAHADEVA TEMPLE,
AT ULDNÁ-KALÁN.

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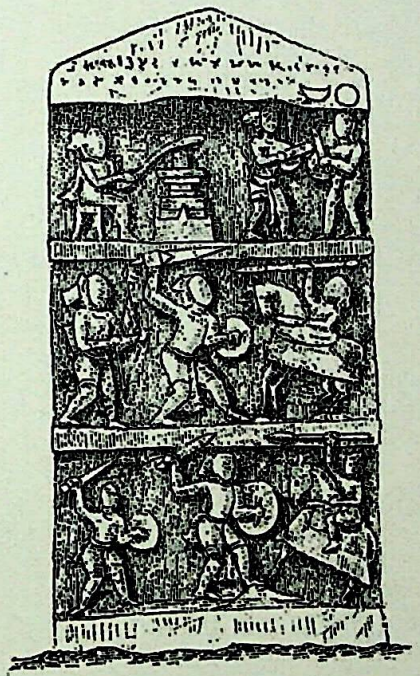
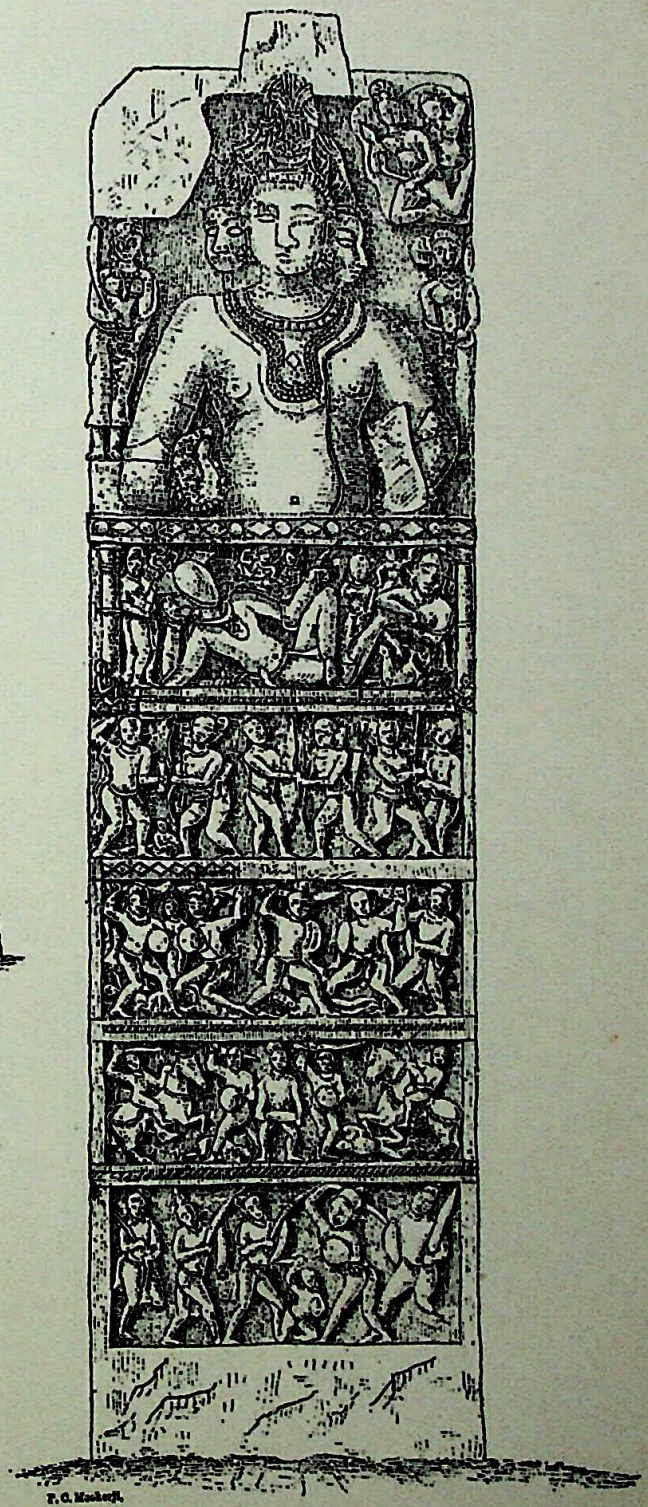
Plate 72





SATI SLAB INSCRIBED AT GUOHA.

SATI SLAB AT DONGRA.

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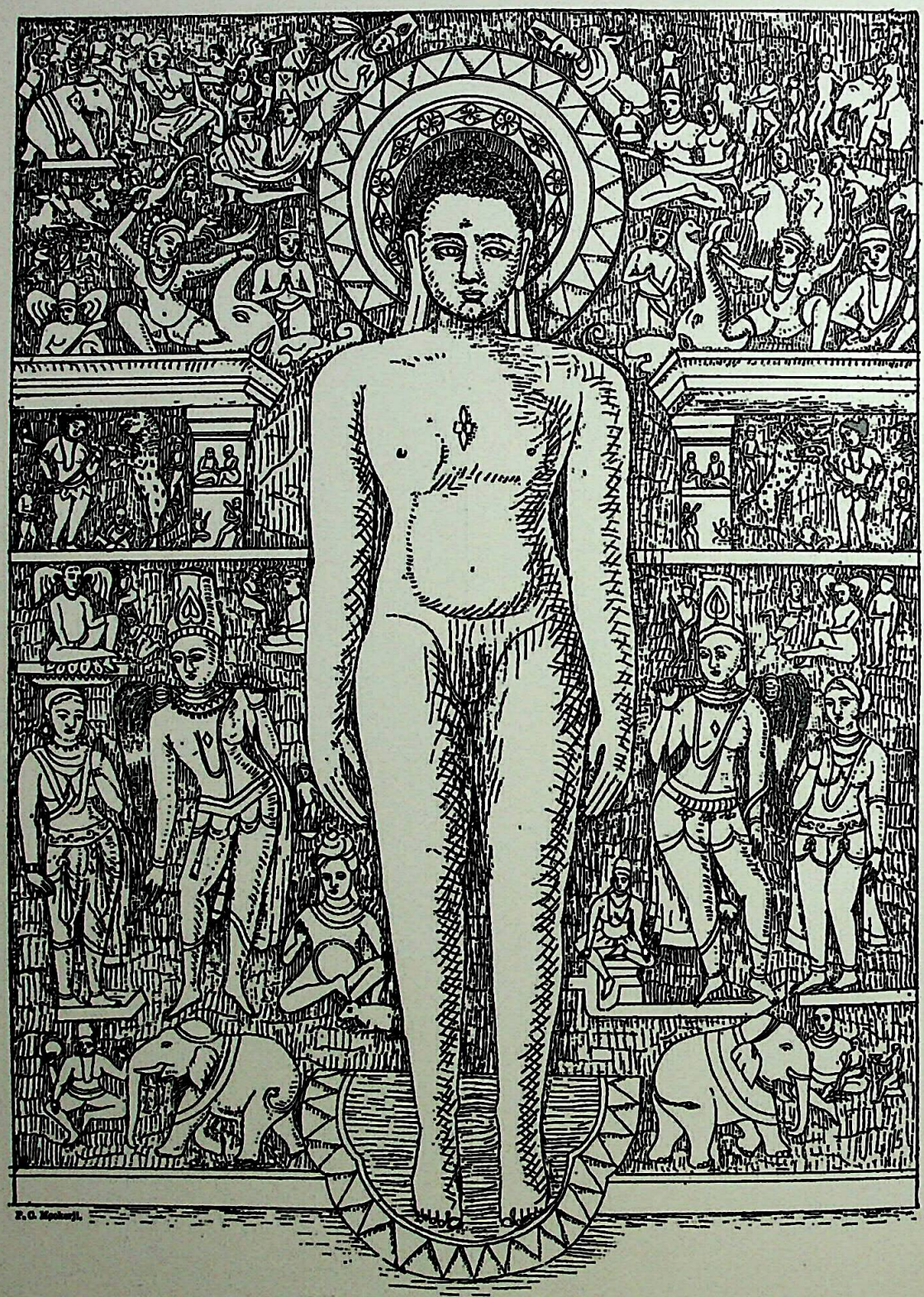
Plate 73



A TIRTHANKARA,
FROM GWALIOR.

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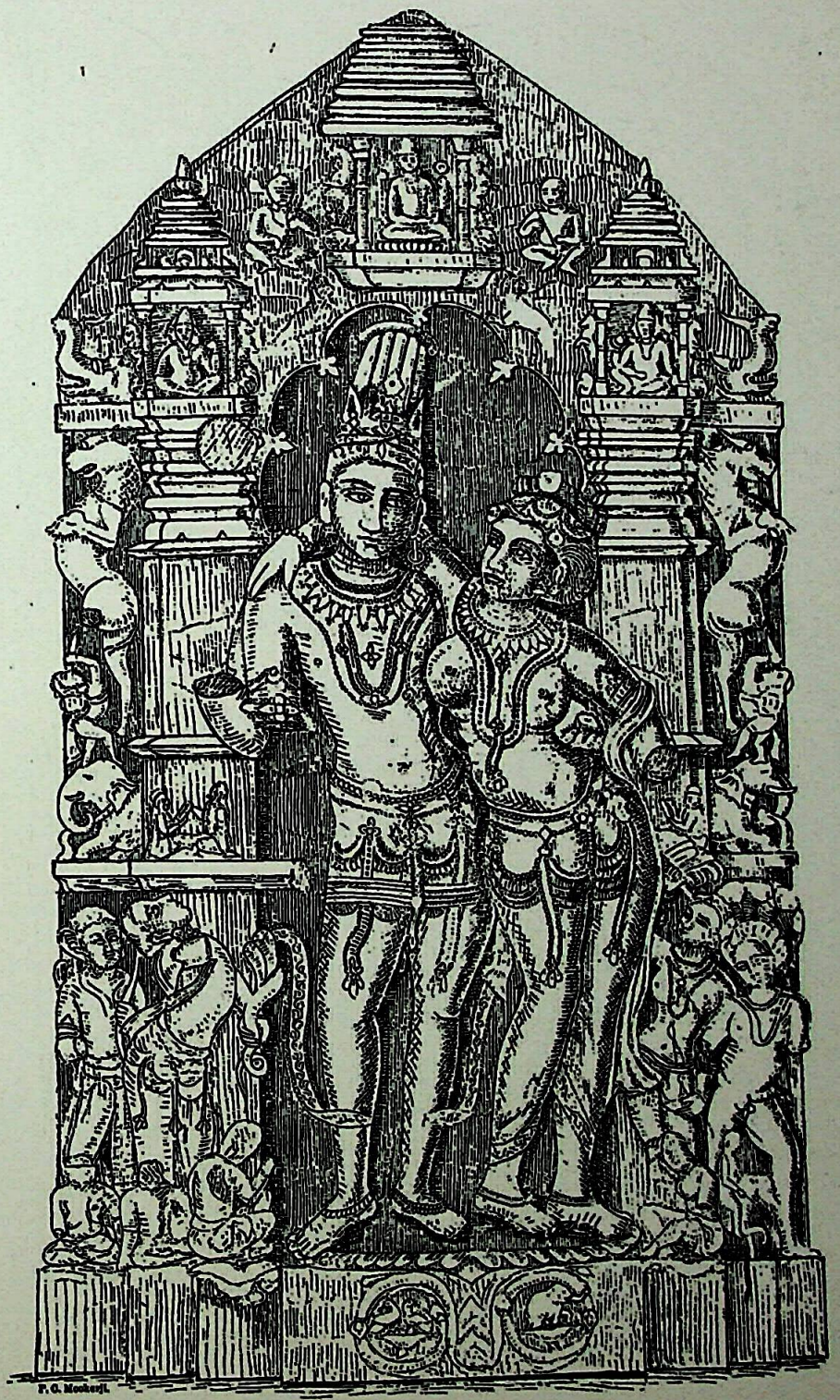
Plate 74



VISHNU & LAKSHMI,
FROM KHAJRÁHÁ

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Plate 75

KÁLI,
(Brahmanical Goddess.)

PADMÁVATI & DHARANENDÚ.
(Jain figures).

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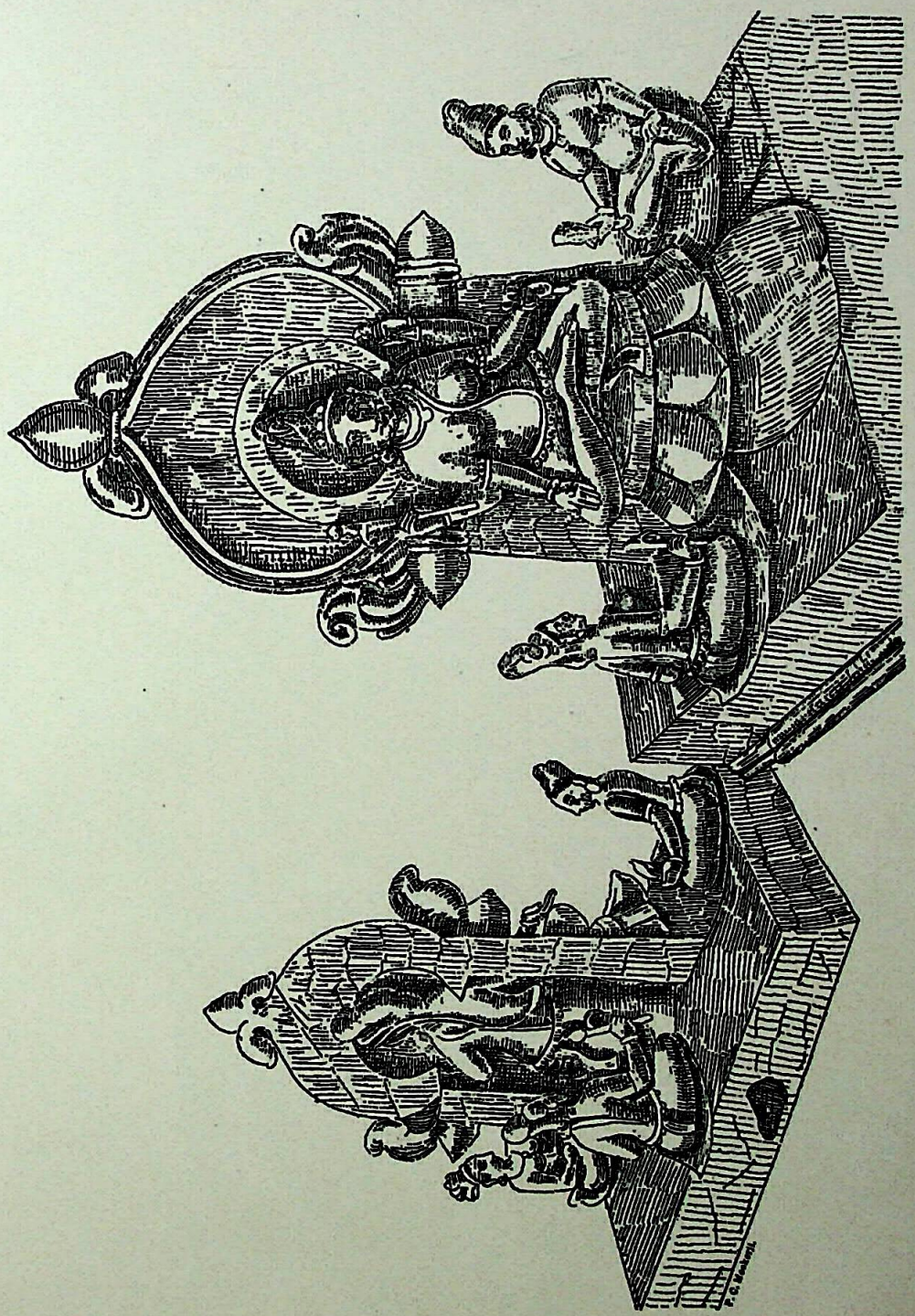
Plate 76



PADMÁVATI, JAIN GODDESS.
(BRASS FIGURES FROM KHÁJRÁHA.)

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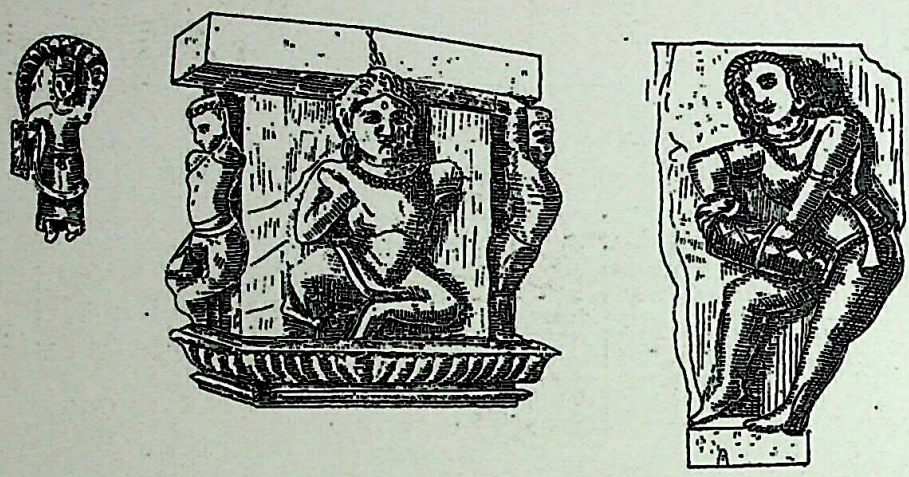
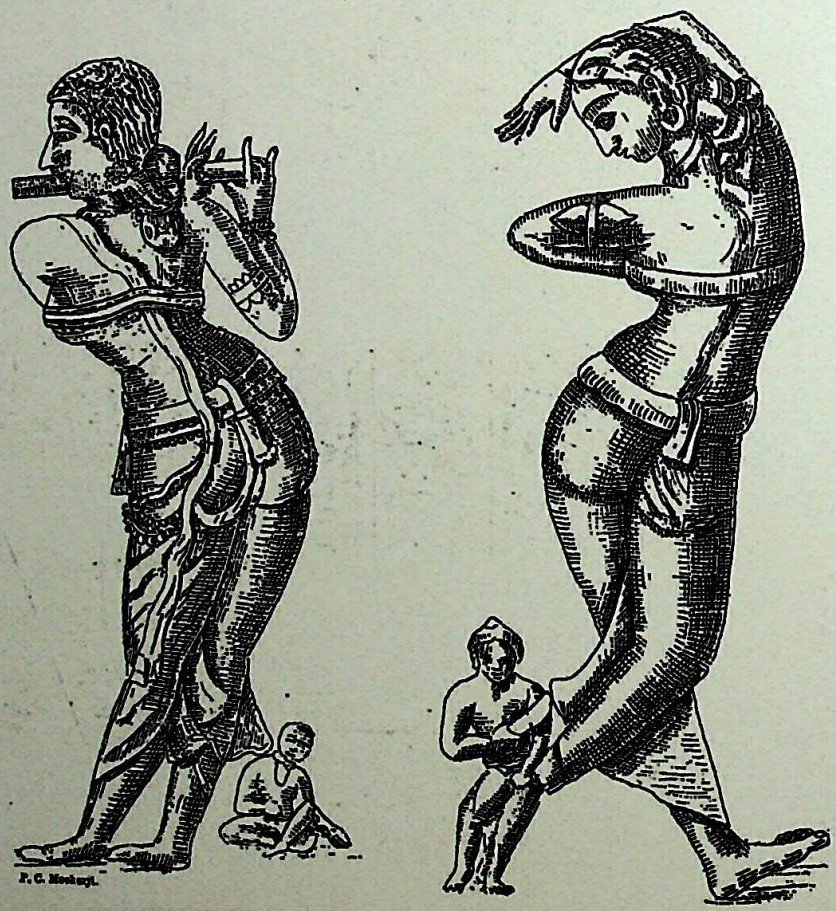
Plate 77



FIGURES FROM BANPUR.



DANCING GIRLS.

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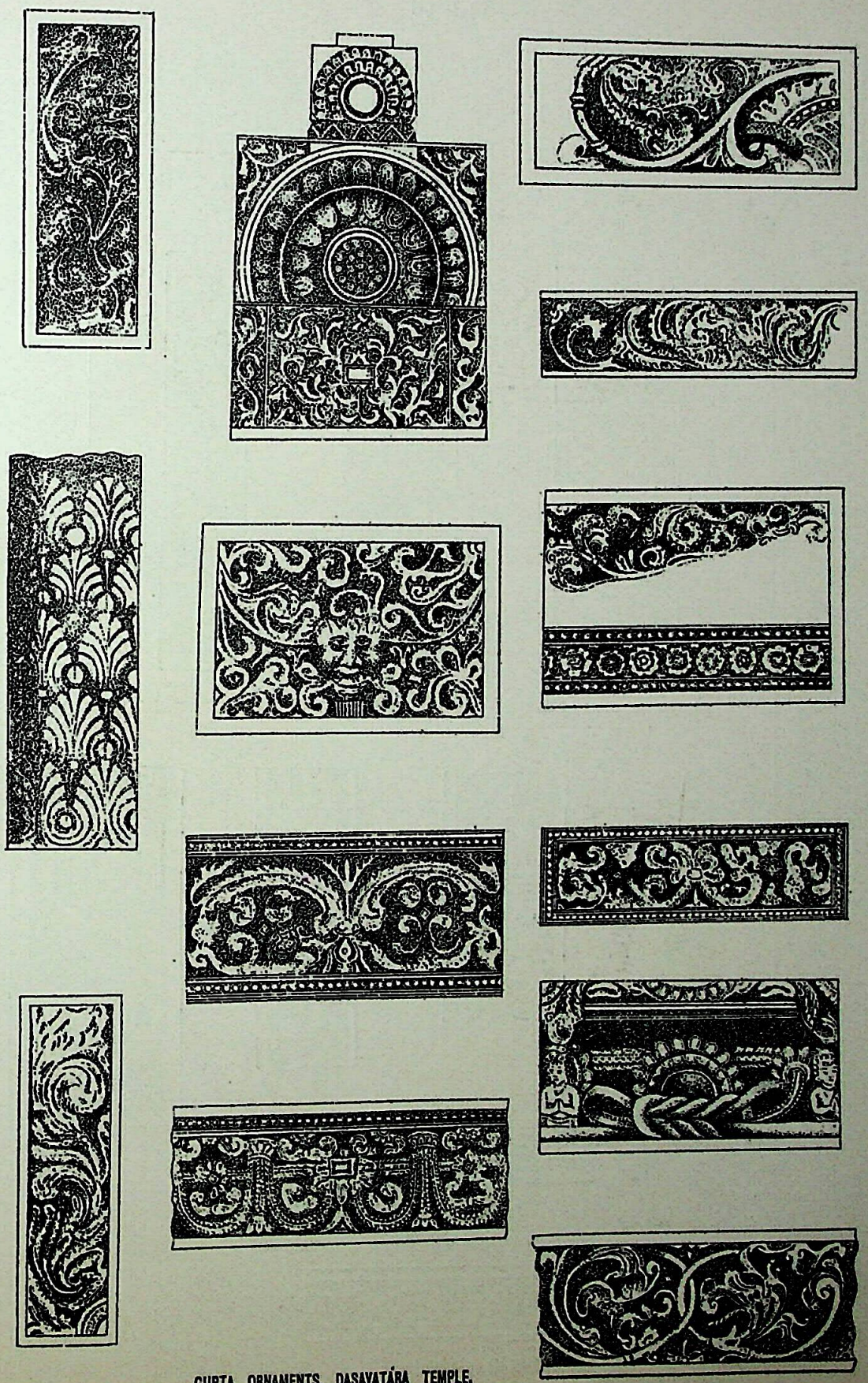
Plate 78



GUPTA ORNAMENTS, DASAVATARA TEMPLE, DEOGARH.

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Plate 79

CHANDEL ORNAMENTS,
DEOGARH AND OTHER PLACES

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Plate 80

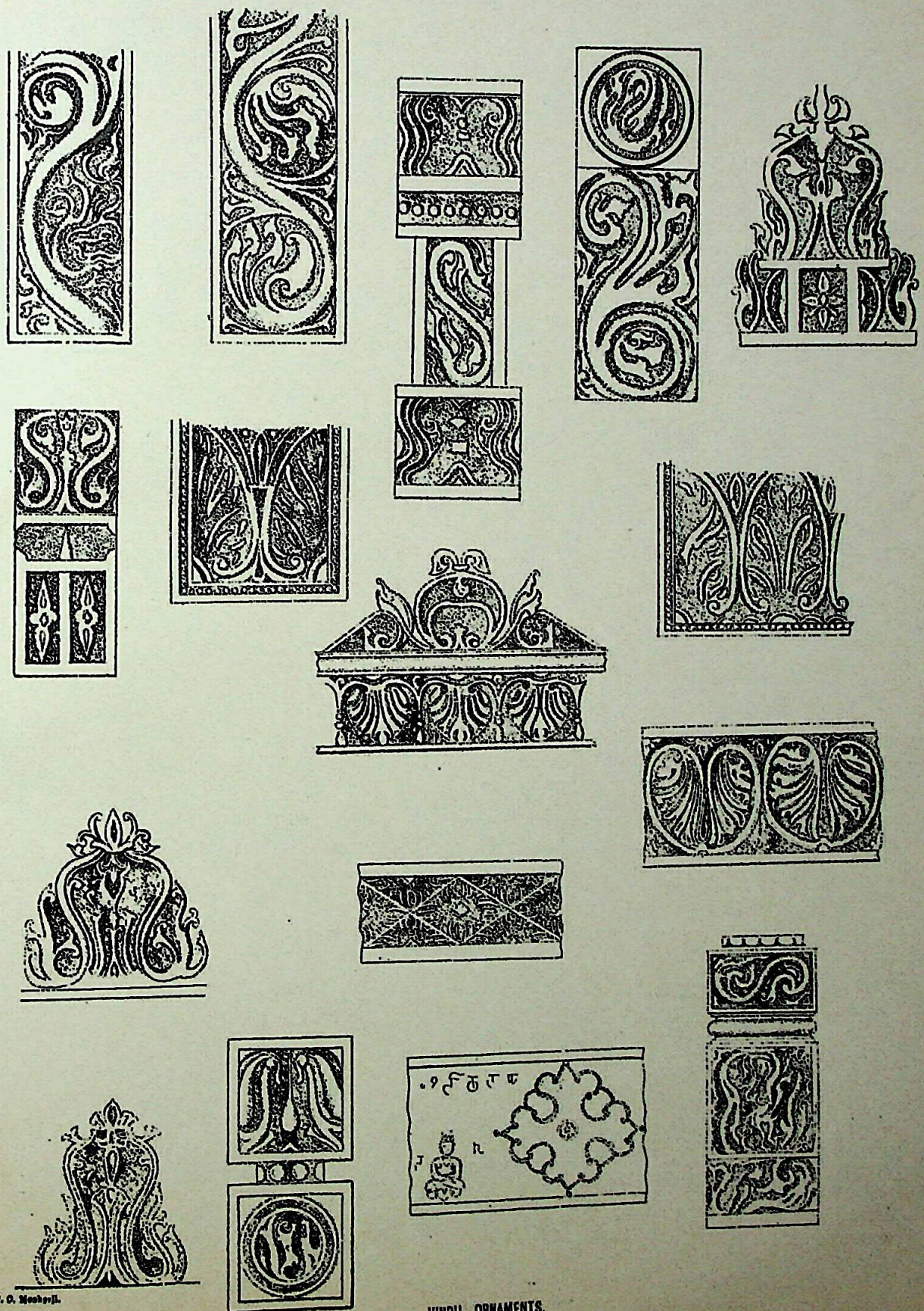

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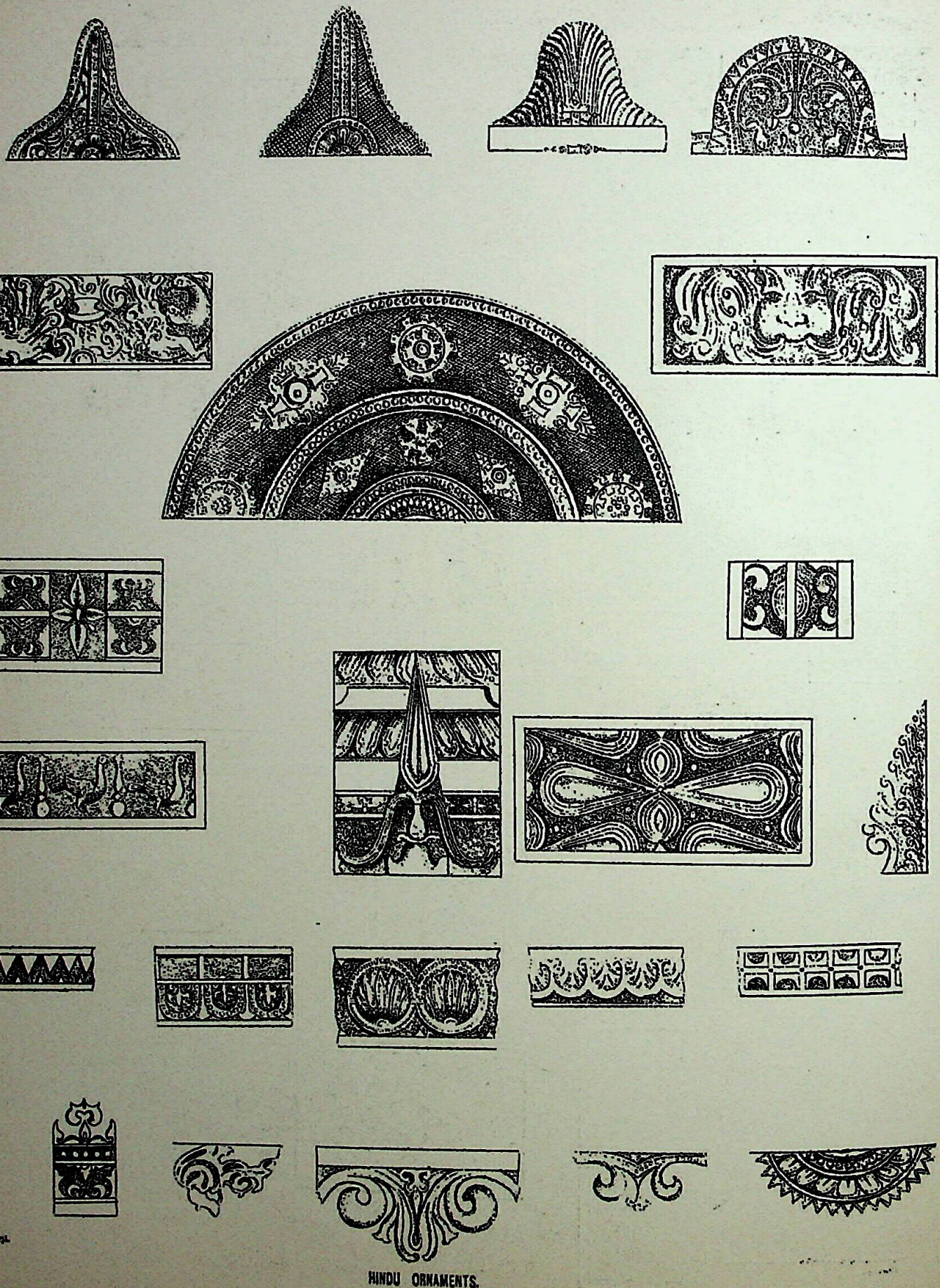
Plate 81



HINDU ORNAMENTS.

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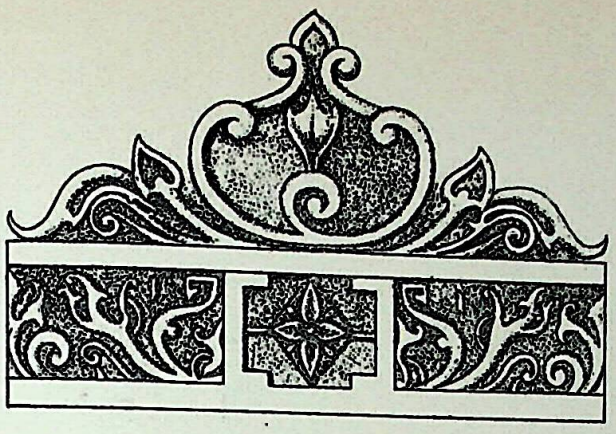
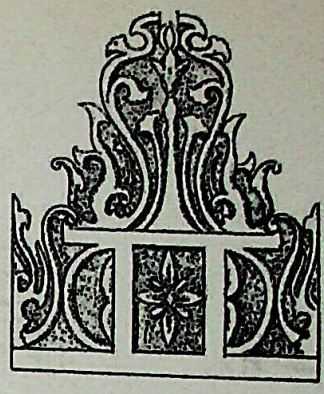
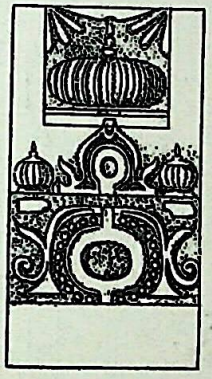

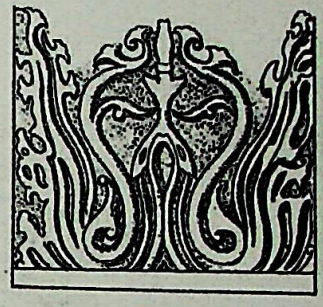

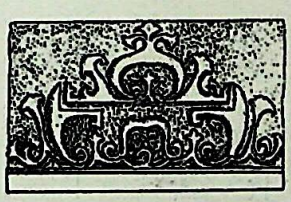

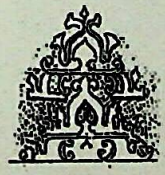
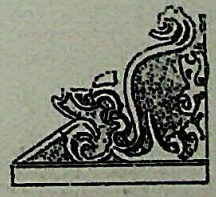

BUDHNI.

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Plate 83

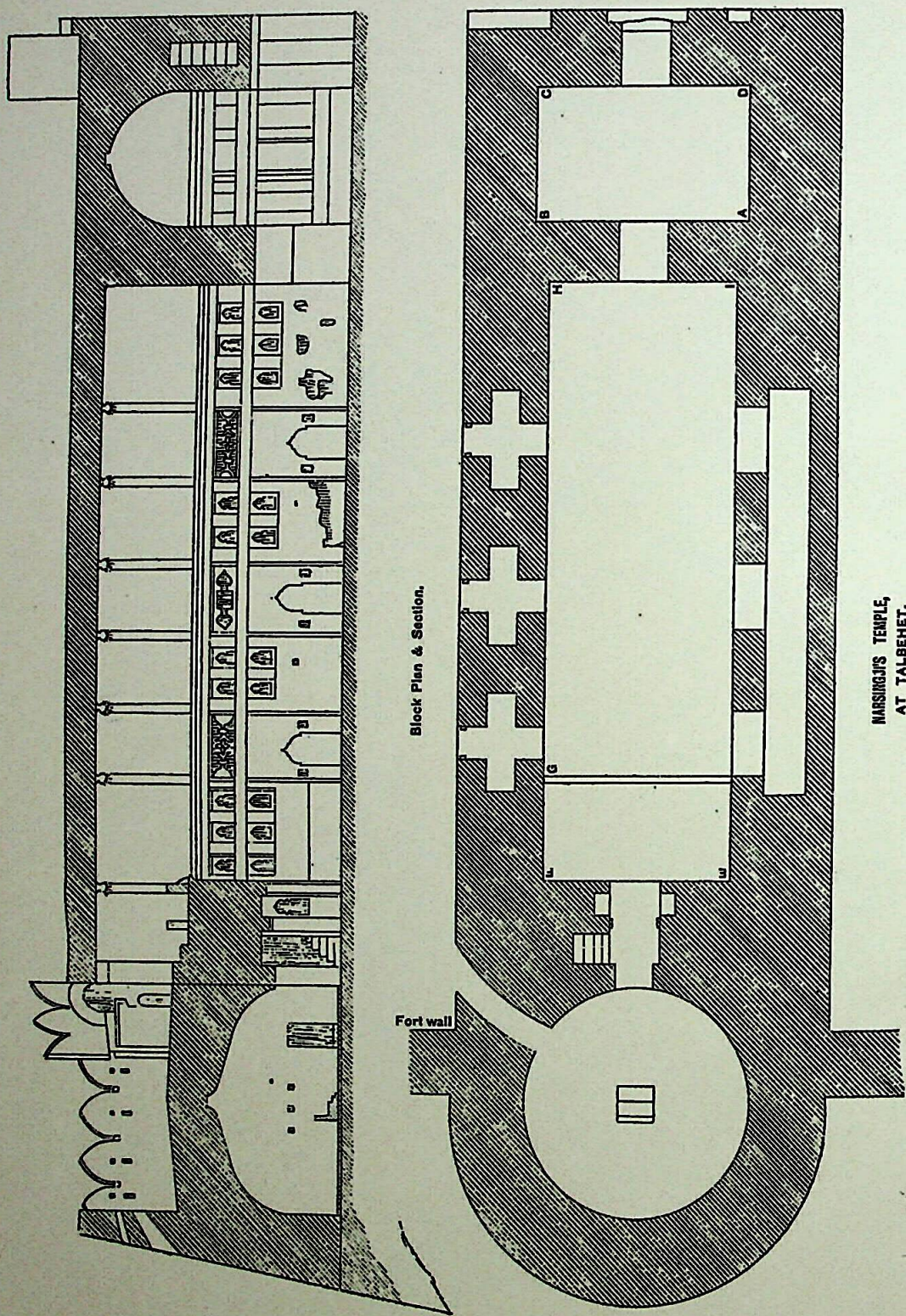

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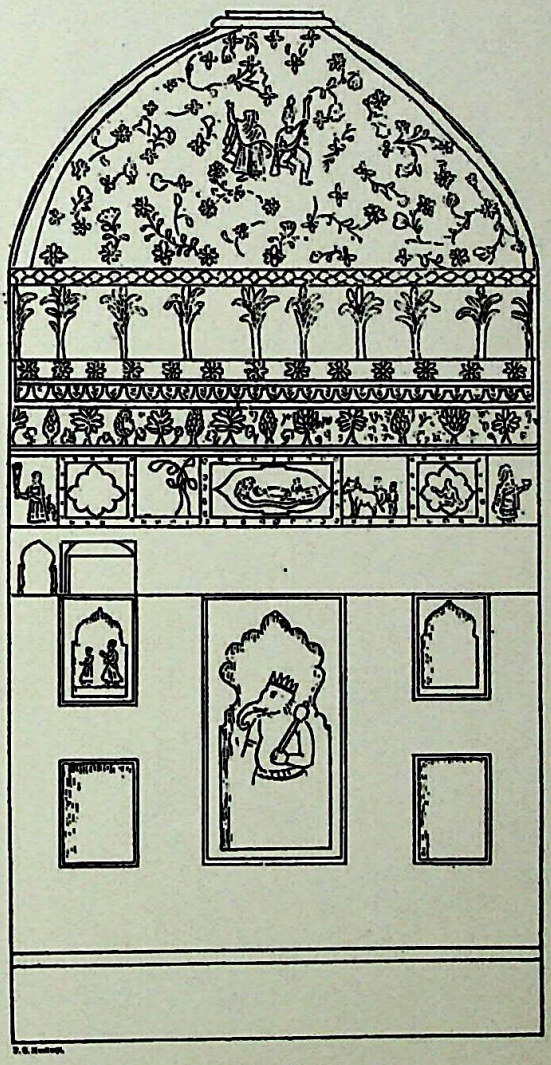
Plate 84



SOUTH WALL VESTIBULE,
From top to bottom
Scale—4′=1″.

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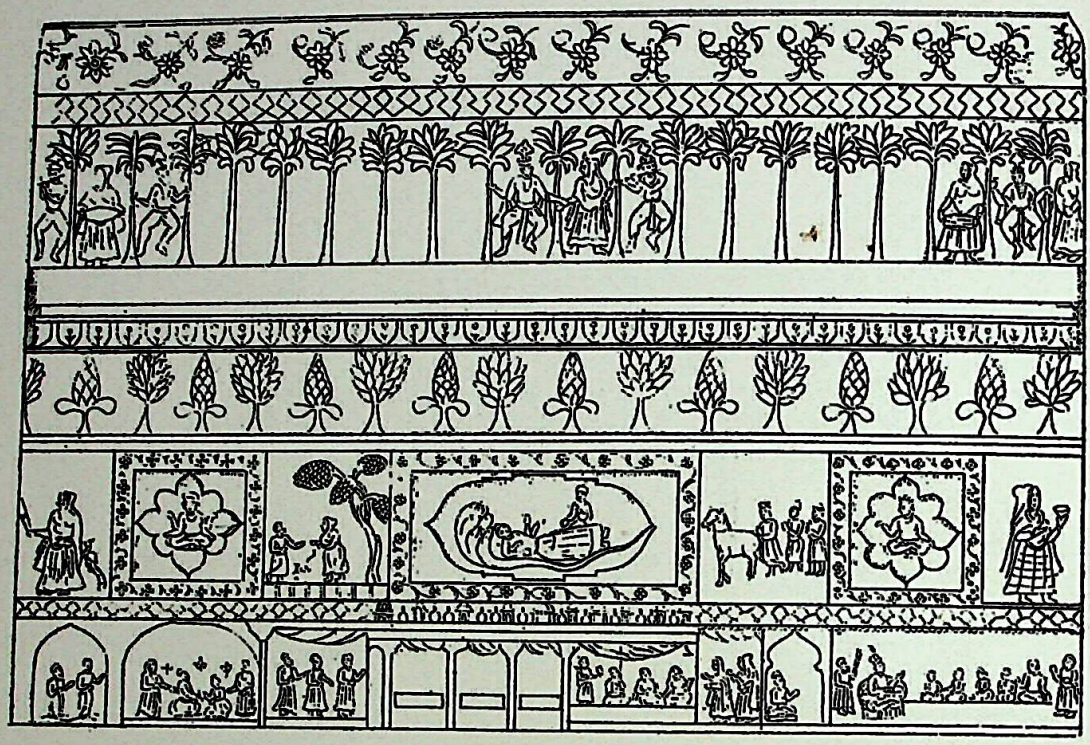
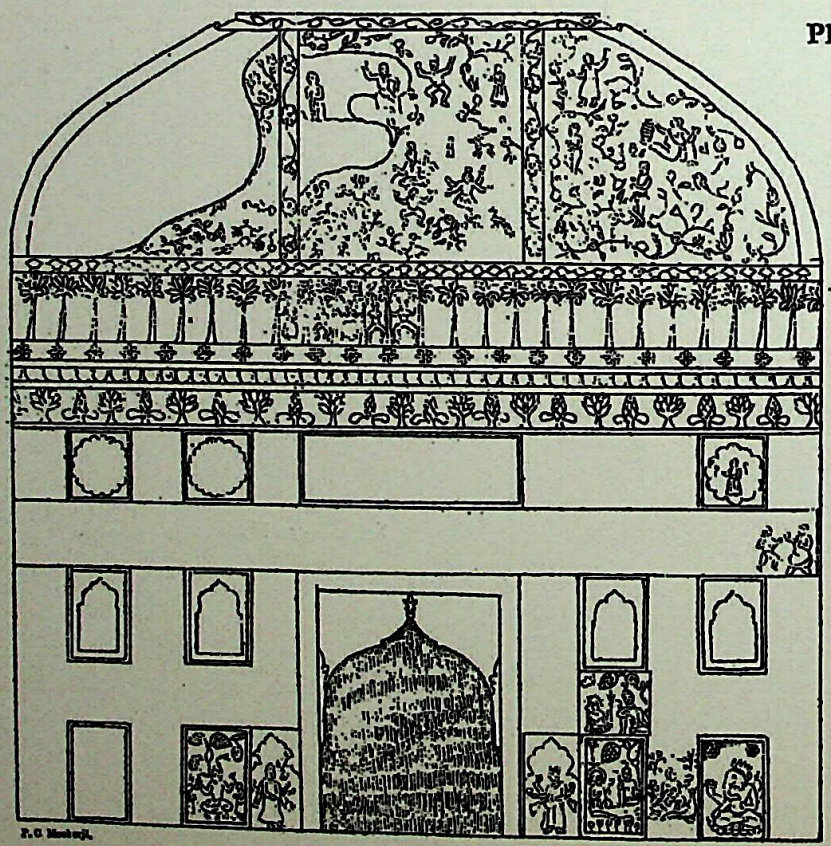
Plate 85



UPPER BANDS ONLY, B C, VESTIBULE.
(Water colour).

Plate 86



VESTIBULE, A B, WALL.
(Water colour).

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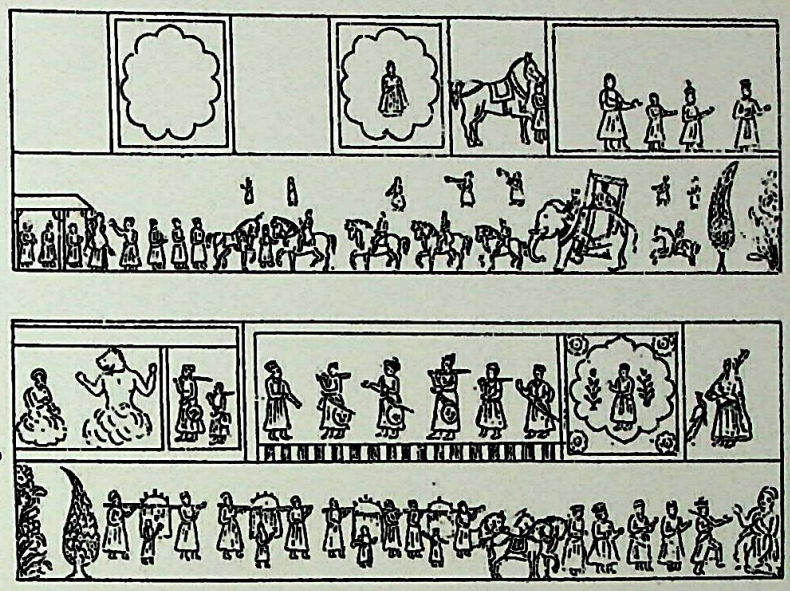
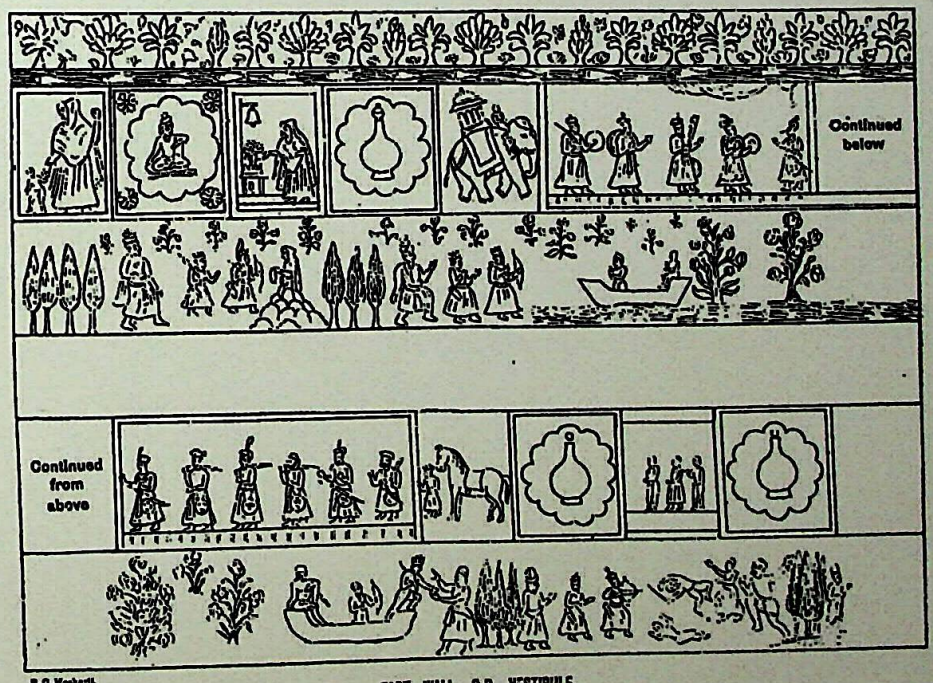
Plate 87



TWO UPPER BANDS ONLY, A B, VESTIBULE.
(Water colour).

Plate 88



P. C. Mookerji

EAST WALL, C D, VESTIBULE,
Two upper Bands only
(Water colour).

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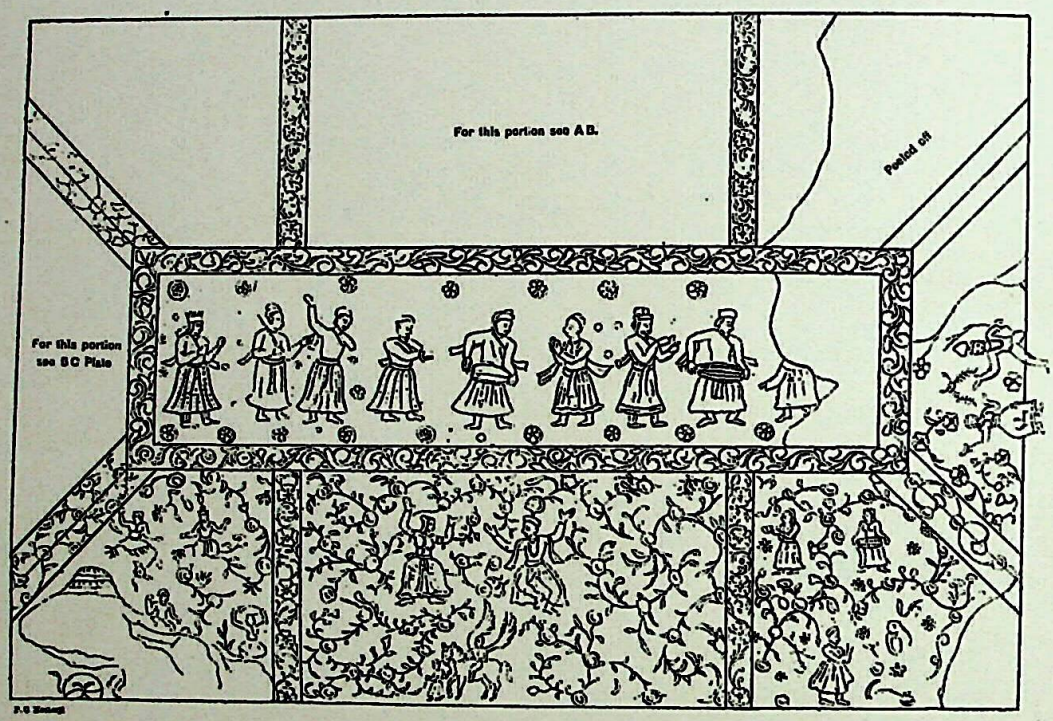
Plate 89



Ceiling Vestibule.
(Water Colour).

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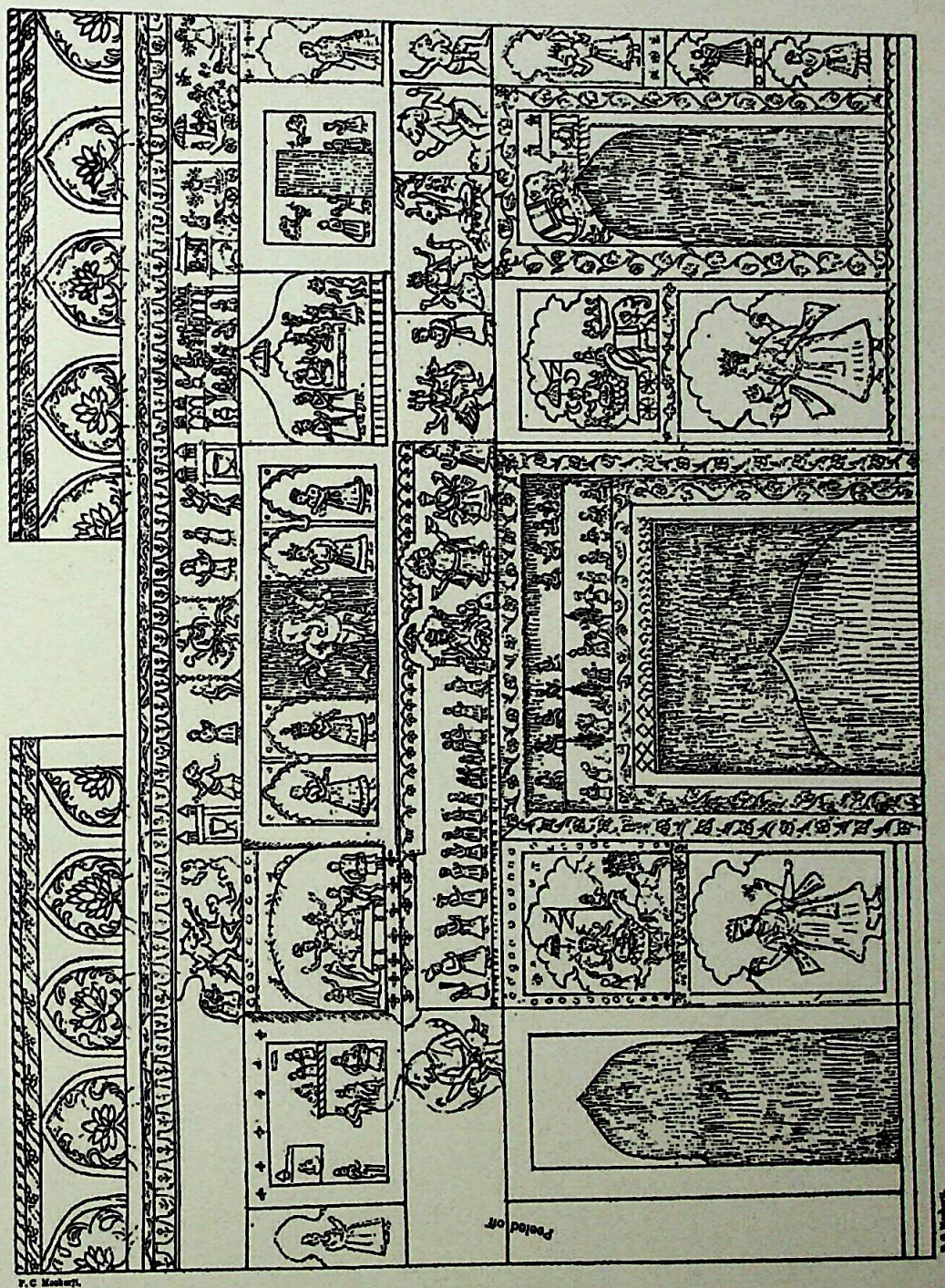
Plate 90



E F, WEST SIDE NAVE, (Oil colour).

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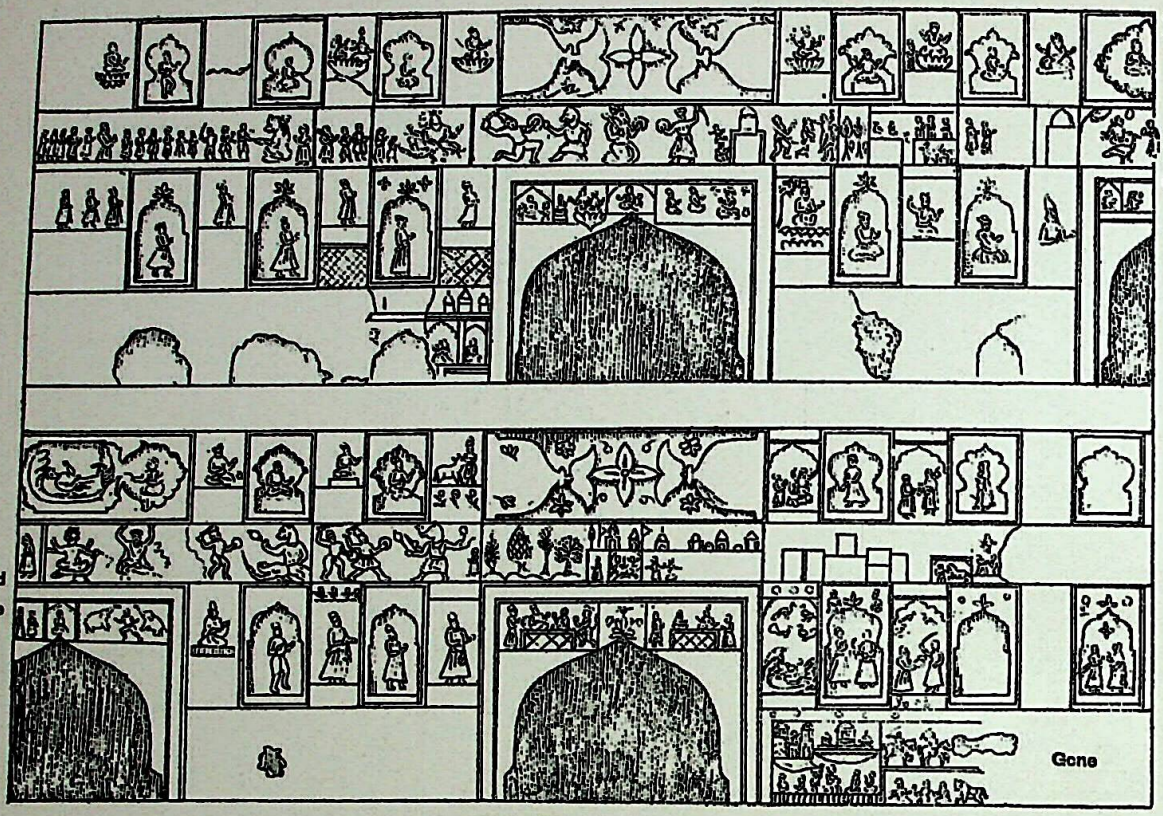
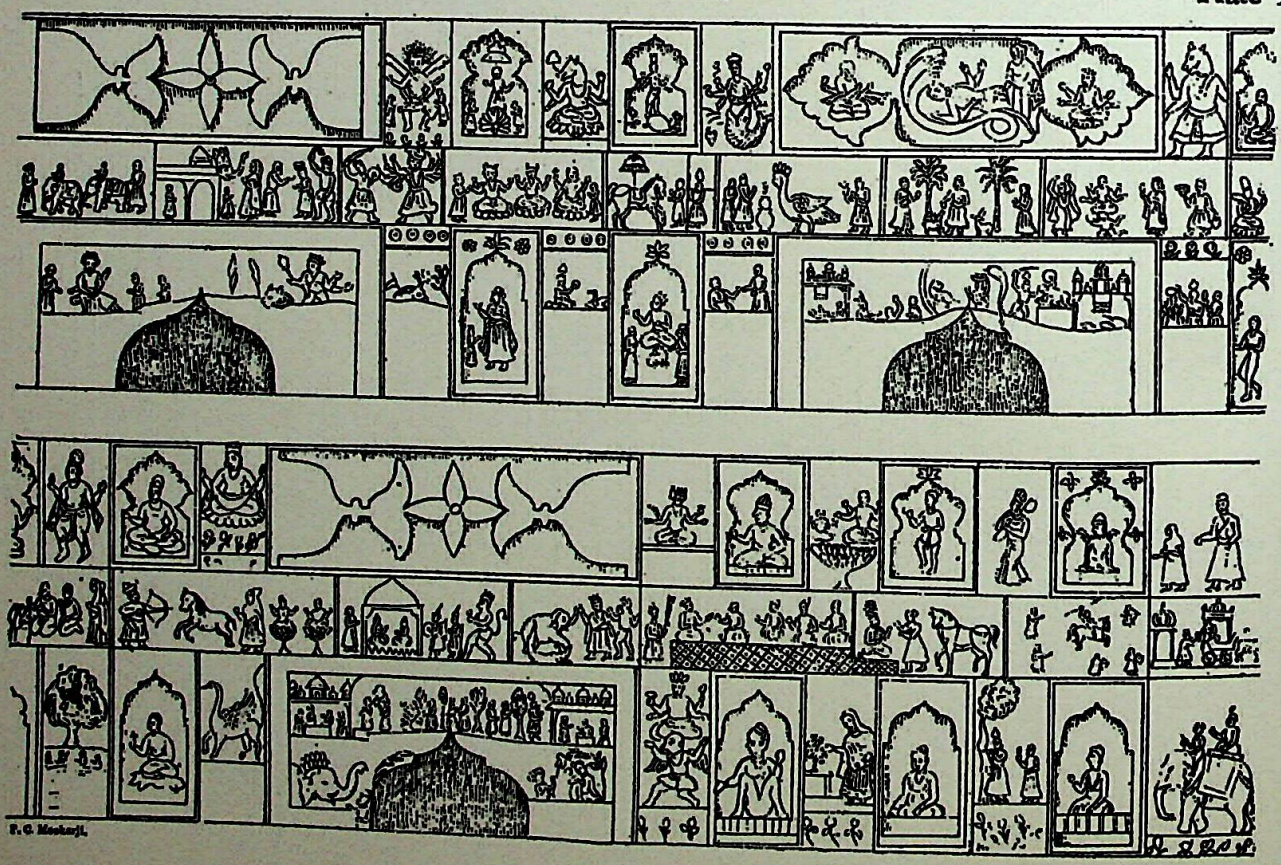
Plate 91



SOUTH SIDE, I E, NAVE,
(Water colour defaced)

Plate 92



G H, NORTH WALL, NAVE,
(Water colour defaced)

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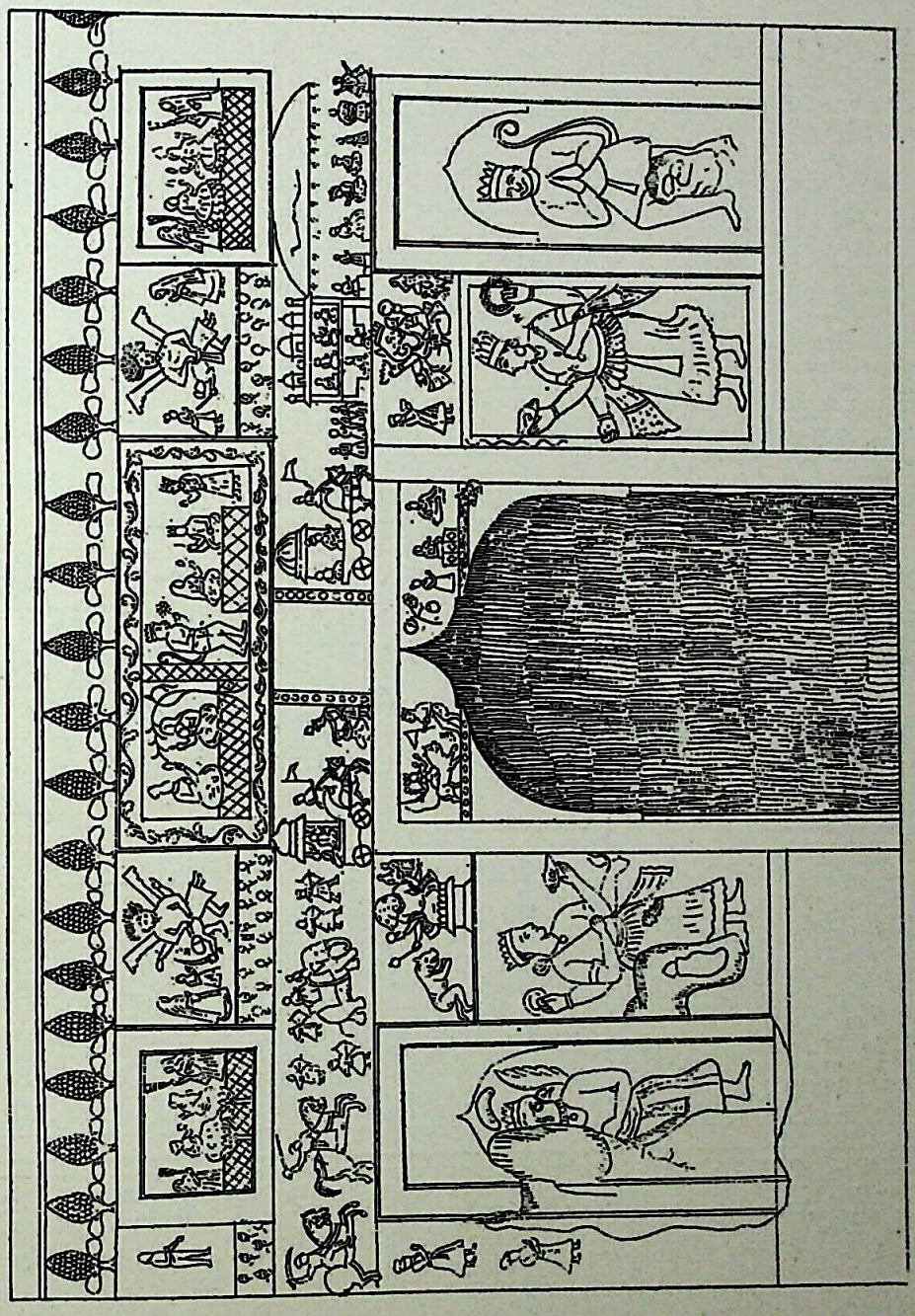

Plate 93

East Wall, H I Nave. (Water Colour).

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Plate 94

NORTH WALL, E B NAVE.
(Oil colour).

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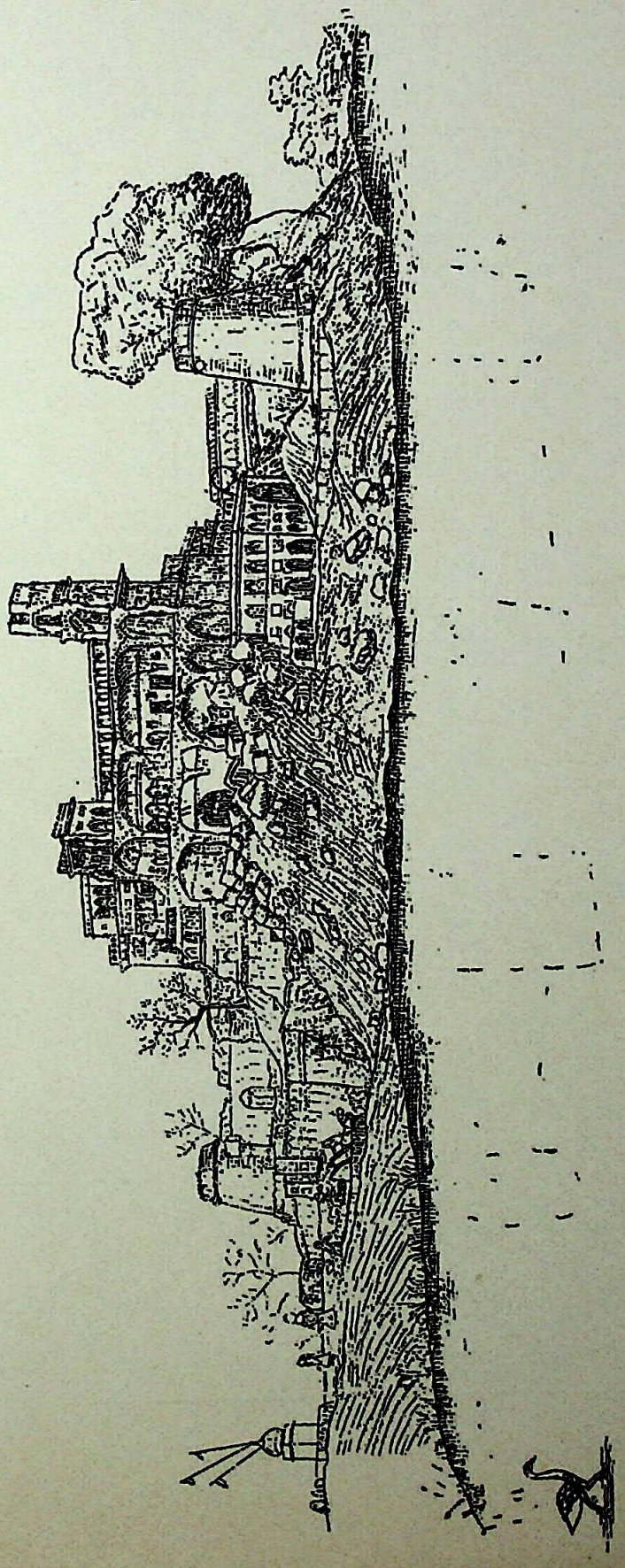

Plate 95

Ruined Bundela Palace, At Banpur.

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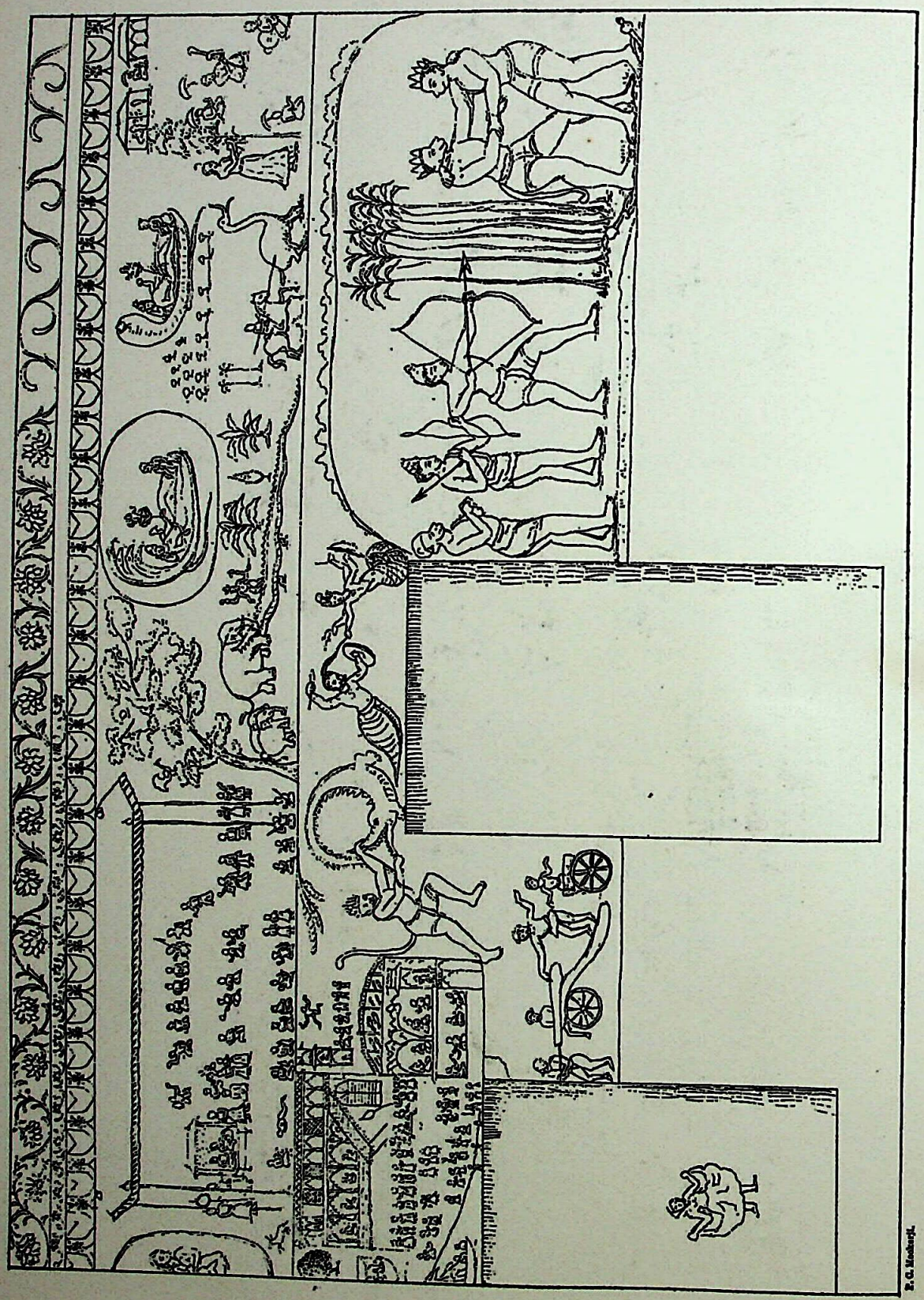
Plate 96



FRESCOES IN THE CHATURI ROOM, WEST WALL,
BANPUR PALACE.
(Water colour).

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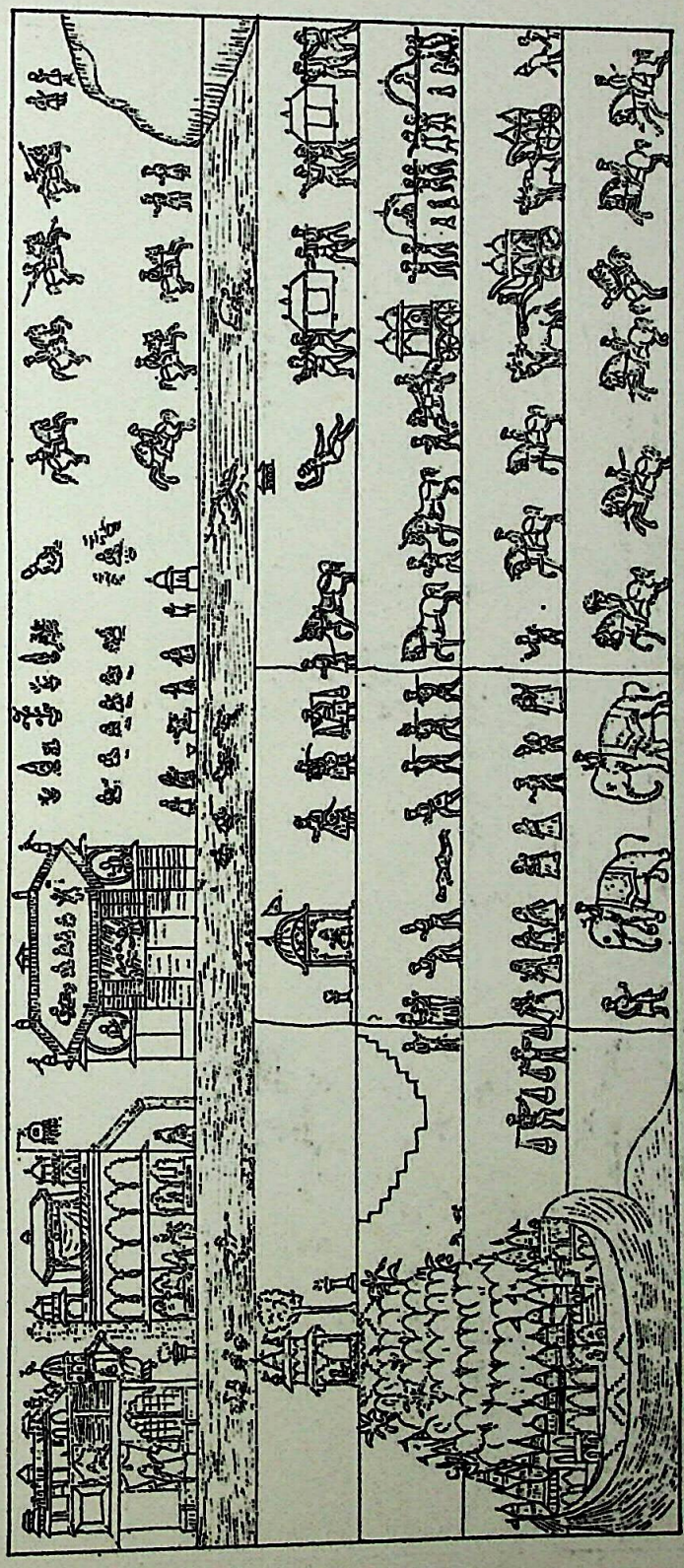
Plate 97



Frescoes in the Eastern Wall, Left half, Chauri, Banpur Palace.

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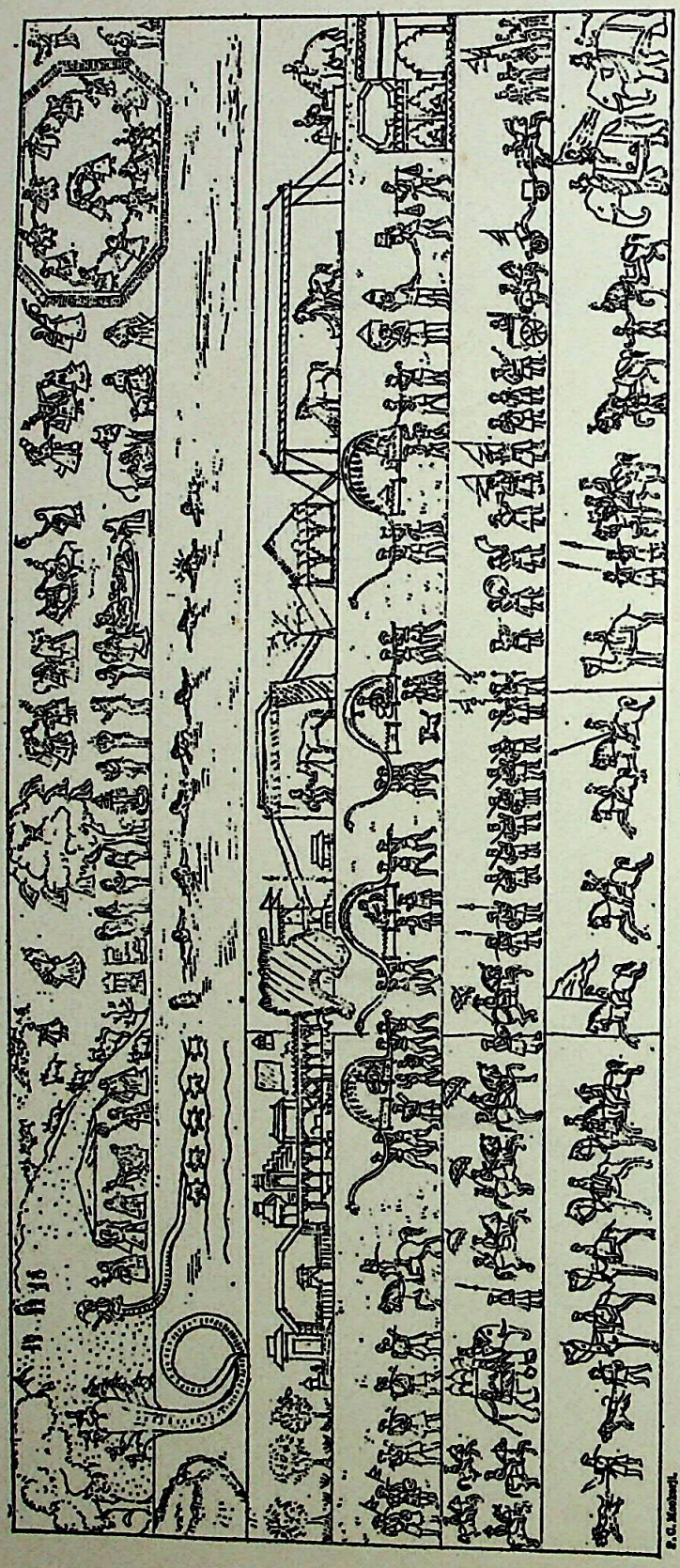
Plate 98



FRESCO PAINTING,
PALACE, BANPUR.

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3.	Indian Art	" "
4.	Chakradhvaja—The Wheel Flag of India	" "
5.	Masterpieces of Mathura Sculpture	" "
6.	Evolution of the Hindu Temple and Other Essays	" "
7.	Siva Mahadeva—The Great God	" "
8.	Vision in Long Darkness	" "
9.	Sparks from the Vedic Fire	" "
10.	India as Described by Manu	" "
11.	भारतीय कला	" "
12.	गीता नवनीत	" "
13.	The Deeds of Harsha	" "
14.	Vyala Figures on the Medieval Temples of India	*Shri M. A. Dhaky*
15.	Purna Kalasa or the Vase of Plenty	*Shri P K. Agrawala*
16.	Brahma Vinaya	*Pt. Madhusudan Ojha*
17.	Mathura Railing Pillars	*Shri P. K. Agrawala*
18.	Gupta Temple Architecture	*Shri P. K. Agrawala*
19.	Temples of Tripura	*Shri Adris Banerji*
20.	The Astral Divinities of Nepal	*Dr. P. Pal & Shri D. C. Bhattacharyya*
21.	Ancient Indian Folk Cults	*Dr. V. S. Agrawala*
22.	Archaeological History of S.-E. Rajasthan	*Shri Adris Banerji*
23.	व्याकरण वार्त्तिक—एक समीक्षात्मक अध्ययन	डा० वेदपति मिश्र
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26.	Burial Practices in Ancient India	*Dr. Purushottam Singh*
27.	Notes on Amaravati Stlupa	*Dr. James Burgess*

Forthcoming

1.	On the Aindra School of Sanskrit Grammarian	*A. C. Burnell*
2.	Superstructural Forms of Indian Temple	*M. A. Dhaky*
3.	Srivatsa or the Babe of Goddess Sri	*P. K. Agrawala*
4.	Early Indian Bronzes	*P. K. Agrawala*
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